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POPS

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Photo credits: Christian Steiner (Lockhart),
Bachrach (Williams), Farnsworth/Blalock (Hangen)

The BSO and the Boston Symphony Association of Volunteers thank the BSAV Flower/Decorating Committee for the holiday decorations in the Beranek Room and in the corridors, offices, and lounges of Symphony Hall, and acknowledge the generous support of Mahoney's Rocky Ledge Farm and Nursery, Winchester.

ON DISPLAY IN SYMPHONY HALL

The history of Symphony Hall and the Boston Symphony Orchestra is documented throughout the public spaces of Symphony Hall in an exhibit that displays hidden treasures from the BSO Archives, bringing to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall, and its grand opening on October 15, 1900; guest artists



who have performed with the BSO; premieres given here by the BSO; the early formation of the orchestra; the Boston Pops; radio and television broadcasting history; and the use of Symphony Hall as a recording venue. The exhibit also explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series, as well as many non-musical activities including

political events, travelogues, movie screenings, and a variety of trade shows. Shown at left is a 1900 photograph of pianist Harold Bauer, a frequent soloist with the BSO between 1900 and 1937 (photo by Gessford). At right is a 1936 charcoal drawing by Jerome Brush of Richard Burgin, the BSO's concertmaster from 1920 to 1962.



The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue and Huntington Avenue corridors, and on the first balcony along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

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KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth conductor of the Boston Pops Orchestra since its founding in 1885. Now in his ninth season as conductor of the Boston Pops, Keith Lockhart has maintained a busy schedule. He has conducted more than 600 concerts and made 55 television shows, including 35 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by WBZ-

TV4 in Boston and shown nationally on CBS Television; and

Holiday at Pops, produced by WCVB-TV5 in Boston and shown nationally on A&E. The 2002 *Evening at Pops* telecast of "Fiddlers Three," led by Mr. Lockhart, won the ASCAP Deems Taylor Award in the Television Broadcast category. Under Mr. Lockhart's direction, the orchestra has broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. The 2003 Boston Pops Holiday Tour marked his 25th tour with the orchestra in just nine seasons, including dates throughout the continental United States, several concerts in Canada, and four trips to Asia, the most recent a three-concert tour of Japan in July 2003. Mr. Lockhart has also led two Boston Pops performances at Carnegie Hall, and in February 2002 he led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Since 1996 Keith Lockhart and the Boston Pops Orchestra have recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller* (1996), *American Visions* (1997), the Grammy-nominated *The Celtic Album* (February 1998), *Holiday Pops* (September 1998), *A Splash of Pops* (1999), the Latin Grammy-nominated *The Latin Album* (2000), *Encore!* (March 2000), and *My Favorite Things—A Richard Rodgers Celebration* (April 2002).

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Montreal, New York, Philadelphia, Singapore, Toronto, and Vancouver. In September 2002 he opened the Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma; on New Year's Eve 2002 he led the Deutsches Symphonie-Orchester in Berlin; and he made his debut with the Concertgebouw Orchestra of Amsterdam in June 2003. The current season brings performances with the Toronto and Baltimore symphonies and his Boston Lyric Opera debut, leading *Tosca* in March and April of 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

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JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 85 films, including *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 42 Academy Award nominations, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned from the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams will serve as Grand Marshal of the 2004 Tournament of Roses parade. He recently completed the scores for *Harry Potter and the Prisoner of Azkaban* and *Star Wars: Episode III*. Upcoming are *The Terminal* and *The Secret Life of Walter Mitty*, both Steven Spielberg films.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon.

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BRUCE HANGEN

In 2002 Bruce Hangen became Principal Pops Guest Conductor, the first in Boston Pops history. Since his debut in 1979, he has led well over 200 concerts with the Boston Pops and Boston Pops Esplanade orchestras. Mr. Hangen's most recent appointment came in May 2003, when The Boston Conservatory named him Director of Orchestral Activities, in which position he serves as principal orchestral conductor as

well as director of both the orchestra and conducting programs.

Mr. Hangen is now in his seventh season as Music Director of the Indian Hill Symphony. Associated with the Indian Hill Music Center of Littleton, Mass., the Indian Hill Symphony is the only professional orchestra serving central Massachusetts and southern New Hampshire, and complements the Center's parallel purpose of providing the finest in music education through its community music school. Concurrently, Bruce Hangen remains active as the Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine, the company he founded in July 1995. P.O.R.T. presents an annual July festival of main-stage and other performances.

For twelve years (1984-1996) Bruce Hangen was Music Director of the Omaha (Nebraska) Symphony. He expanded the orchestra's offerings, initiated full-orchestra touring, undertook major collaborations with other area institutions, introduced new educational programs, and established a sister-orchestra relationship between Omaha and Shizuoka, Japan. Omaha's nationally acclaimed "West Meets West" celebration of the Native American was conceived and conducted by Mr. Hangen. During the two seasons 1998-2000, Bruce Hangen was Acting Resident Conductor of both the Utah and Kansas City symphony orchestras. He was for ten seasons (1976-86) Music Director and Conductor of the Portland (Maine) Symphony; six years (1973-79) Associate Conductor of the Denver Symphony; four years (1975-79) Music Director of the Arapahoe Chamber Orchestra in Denver; and for six summer seasons (1966-72) Assistant Conductor of the Colorado Philharmonic (now the National Repertory Orchestra). In the 1972-73 season alone, Mr. Hangen held three positions: Assistant Conductor of the Syracuse Symphony, Conducting Assistant of the Buffalo Philharmonic, and Faculty Conductor at the Eastman School of Music. A graduate of the Eastman School with a major in conducting, he was also a Conducting Fellow at the Tanglewood Music Center in 1972 and 1973. While at Eastman, he formed the Baroque Chamber Orchestra and co-founded Zeitgeist in Musik, a contemporary chamber ensemble. Bruce Hangen maintains an active guest conducting schedule. He has twice led Boston Symphony Youth Concerts, and has recently appeared with the orchestras of St. Louis, Baltimore, Pittsburgh, San Francisco, Atlanta, Jacksonville, Houston, and the Florida Philharmonic. He remains strongly committed to education, both as an involved overseer of his own orchestra's programs and by appearing as guest conductor. Mr. Hangen is the recipient of an Honorary Doctor of Fine Arts degree from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.



TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of

the Boston Symphony Orchestra and Boston Pops, performing in

Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it will give a special concert of its own in May 2004 at Jordan Hall in Boston. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus John Oliver, Conductor

(A selection of singers from the following Holiday Pops roster will be performing in each concert. An asterisk indicates participation in the December 11 performances for television.)

Sopranos	Emily Anderson	Carol E. Didget	Isabel M. Gray
Carol Amaya	Chinian	Pomfret	Anna Greenlaw
Meredith Malone	Anna S. Choi	Christine Pacheco	Carrie L. Hammond
Armburst*	Jane R. Circle*	Duquette*	Lynne M. Hammond
Angel Baker	Lorenzee Cole	Shauna Fallihee*	Sarah M. Heile
Sarah J. Bartolome	Lisa Conant	Mary A. V. Feldman	Michelle Hess
Phyllis Benjamin	Lois Oberlander	Sandra Ferreira	Kathy Ho*
Michele M. Bergonzi*	Condie	Maura E. Finn	Marilyn B. Hofmann
Abigail Bray*	Leah Sanford Conn	Stefanie J. Gallegos	Jenwa Hsung
Jenifer Lynn Cameron*	Abigail Cordell	Karen Ginsburg	Emily Jaworski
Betsy Caruso	Mary Egan Cramer	Bonnie Gleason	Meghan Joyce
Susan Cavalieri*	Carol Cujeck	Elisabeth Gondek	Carrie Kenney
Catherine C. Cave	Sarah Dorfman	Laura C. Grande*	Ann K. Kilmartin
Danielle Champoux	Daniello	Megan P. Gray	Donna Kim

Yoo Kyung Kim	Irene Gilbride*	Paul Dredge	Matthew E. Crawford
Carol Kirtz	Dolores M. Goyette	Carey D. Erdman	Adam D'Amico
Michiko Kita	Janice Greenwald	Keith Erskine	Arthur M. Dunlap
Nancy Kurtz*	Jessica Hao*	David J. Fieldgate	Job L. Emerson
Barbara Levy*	Susan Harris*	David Fontes	Joel Evans*
Sandy MacDonald	Janice Hegeman	Len Giambrone	Jeff Foley
Laura Mennill*	Donna Hewitt-Didham	Gregory A. Gonser	Courtney Furno
Ruthie Miller	Evelyn Eshleman	Leon Grande	George Griff Gall
Renee Dawn Morris*	Kern*	J. Stephen Groff*	Matt Giamporcaro
Sarah Muir	Stephanie M. Kluter	Mark H. Haddad	Mark Gianino
Kieran Murray	Gale Livingston*	David M. Halloran	Michael J. Gondek
Kimberly Pearson	Amanda J. Mason	John W. Hickman	Jim Gordon
Joei Marshall Perry	Kristen McEntee*	William Hobbib	Jay Gregory
Deborah Slade Pierce	Louise-Marie	Stanley Hudson	Elliott Gyger
Laura Stanfield	Mennier*	James R. Kauffman	Jeremie D. Hammond*
Prichard	Louise Morrish	Thom Kenney	Matthew Haynes
Livia Racz	Antonia R. Nedder	Carl Kraenzel	Robert J. Henry
Sandra Brayton	Fumiko Ohara	Kwan H. Lee*	Ishan Arvell Johnson
Runnels	Roslyn Pedlar	Lance Levine	Marc J. Kaufman
Melanie W. Salisbury*	Catherine Playoust	Ronald Lloyd	Ryan J. Kershner
Johanna Schlegel	Barbara M. Puder	Henry Lussier	Youngmoo Kim*
Pamela Schweppe	Marian Rambelle	John Vincent MacInnis	Robert Kluter
Lynn Shane	Kathleen Schardin	Ronald J. Martin	John Knowles
Joan P. Sherman	Suzanne Schwing	Mark Mozgowiec	William Koffel*
Anna Smith	Jeanne Sevigny	Mark Mulligan*	Bruce Kozuma*
Kristyn M. Snyer	Rachel Shetler	David Norris*	Timothy Lanagan*
Patricia J. Stewart	Cypriana V. Slosky	Mozart de Oliviera	Joseph E. Landry
Alison Stout	Linda Kay Smith	John R. Papirio*	Daniel Lichtenfeld
Joy Tappin	Ada Park Snider	Dwight E. Porter*	David K. Lones*
Margaret Tyler	Amy Spound	Peter Pulisifer	Christopher T. Loschen
Alison L. Weaver	Julie Steinhilber*	David Raish	David B. MacGregor
Donna R. Westervelt	Nancy Stevenson	Nate Risdon	Martin F. Mahoney II
Kirstie Wheeler	Amy Toner Sullivan	Brian R. Robinson*	James Mangan
	A. Catherina Tyman	Paul Rolanti	Lynd Matt
Mezzo-sopranos	Ingrid Ulbrich	Steve Rowan	Richard H. Oedel
Maisy Bennett	Cindy Vredeveld	Stephen E. Smith	Stephen H. Owades*
Betty B. Blume	Jennifer Walker	Stephen Z. Stein	Thompson R. Patton
Lauren A. Boice	Christina Lillian	Don P. Sturdy*	Donald R. Peck
Janet L. Buecker	Wallace	Martin S. Thomson*	David Perkins
Donna Brezinski	Marguerite	Stratton P. Vitikos	Daniel Perry*
Caliguri	Weidknecht*	Kurt Walker*	Michael Prichard
Jackie Chisholm	Jacque E. Wilson*	Andrew Wang	Roy M. Raja
Jenny H. Chou	Stephannie Workman	Joseph Y. Wang	Peter Rothstein
Abbe Dalton Clark		Richard Harmon	Robert Saley
Betsy Clifford	Tenors	Witter	Karl Josef Schoellkopf
Sue Conte	Robert Allard	Andrew Wright	Kenneth D. Silber
Ethel Crawford	Brad W. Amidon		Mark H. Stepner
Lauren Cree	Brian Anderson*	Basses	Christopher Storer
Betsy Draper	John C. Barr	Peter T. Anderson	Peter S. Strickland*
Diane Drost*	David P. Bergers	Kevin Ashworth	Bill Sullivan
Martha Brink Effgen	Richard A. Bissell*	Edward Batchelder*	Bradley Turner*
Barbara Naidich	Jonas Budris	Solomon Berg	Thomas C. Wang*
Ehrmann*	Victor Calcaterra	Daniel E. Brooks*	Terry L. Ward
Katherine Barrett Foley	Stephen Chrzan	Bryan M. Cadel	Peter J. Wender
Paula Folkman*	Andrew Crain*	Paulo C. Carminati*	Matthew Wright
Debra Swartz Foote*	Jose Delgado*	Jose Castillo	Carl T. Wrubel
Dorrie Freedman*	Tom Dinger*	Kirk Chao	
Susan Kendall Freiner	Kevin F. Doherty, Jr.	Neil Clark	

Felicia A. Burrey, Chorus Manager
 Julie G. Moerschel, Assistant Chorus Manager
 William Cutter, Rehearsal Conductor
 Frank Corliss, Rehearsal Pianist

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THE BOSTON POPS ORCHESTRA

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JOHN WILLIAMS

Laureate Conductor

BRUCE HANGEN

Principal Pops Guest Conductor

First Violins

‡ Tamara Smirnova
*Beranek Chair,
fully funded in perpetuity*
Juliette Kang
*Edward and Bertha C.
Rose Chair*
Elita Kang
Bo Youp Hwang
*Eunice and Julian Cohen
Chair, fully funded in
perpetuity*
Ikuko Mizuno
Amnon Levy
* Wendy Putnam
* Si-Jing Huang
* Xin Ding
* Tatiana Dimitriades
* Jennie Shames
* Valeria Vilker Kuchment
* Bonnie Bewick
* Alexander Velinzon
* Nancy Bracken
* Catherine French
* Victor Romanul

Second Violins

Vyacheslav Uritsky
*James F. and Barbara
Cleary Chair*
Ronald Knudsen
Ronan Lefkowitz
* Aza Raykhtsmau
* James Cooke
* Kelly Barr
§ Joseph Scheer
§ Frank Powdermaker
§ Michael Rosenbloom
§ John Holland
§ Caroline Pliszka
§ Olga Polonsky

* Participating in a system
of rotated seating

§ Substituting

‡ On sabbatical leave

Violas

Cathy Basrak
*Deborah and Michael
Davis Chair*
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
* Kazuko Matsusaka
* Mark Ludwig
* Rachel Fagerburg
* Rebecca Gitter

Cellos

Martha Babcock
*Helene and Norman L.
Cahners Chair*
Sato Knudsen
Mihail Jojatu
* Jerome Patterson
Luis Leguia
* Jonathan Miller
* Owen Young
§ Ronald Lowry

Basses

Lawrence Wolfe
*Charles and JoAnne
Dickinson Chair*
Dennis Roy
John Salkowski
* Todd Seeber
* John Stovall
* Benjamin Levy
§ Joseph Holt

Flutes

Elizabeth Ostling
*Mr. and Mrs. William
F. Connell Chair, fully
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§ Marianne Gedigian

Piccolo

§ Linda Toote
*John A. and Sarah C.C.
MacLeod Chair*

Oboes

Keisuke Wakao
Mark McEwen

English Horn

Robert Sheena

Clarinets

Thomas Martin
§ Ian Greitzer

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Suzanne Nelsen

Contrabassoon

Gregg Henegar

Horns

Richard Sebring
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§ Kevin Owen

Trumpets

Thomas Rolfs
*Roberta and Stephen
R. Weiner Chair, fully
funded in perpetuity*
Peter Chapman
Benjamin Wright
§ Bruce Hall

Trombones

Norman Bolter
§ Darren Acosta

Bass Trombone

Douglas Yeo

Tuba

Mike Roylance

Timpani

Timothy Genis

Percussion

Thomas Gauger
Frank Epstein
J. William Hudgins
James Gwin

Harp

Ann Hobson Pilot

Rhythm Section

James Gwin—drums
Bob Winter—piano
Mark Henry—bass

Librarians

‡ Marshall Burlingame
William Shisler
John Perkel

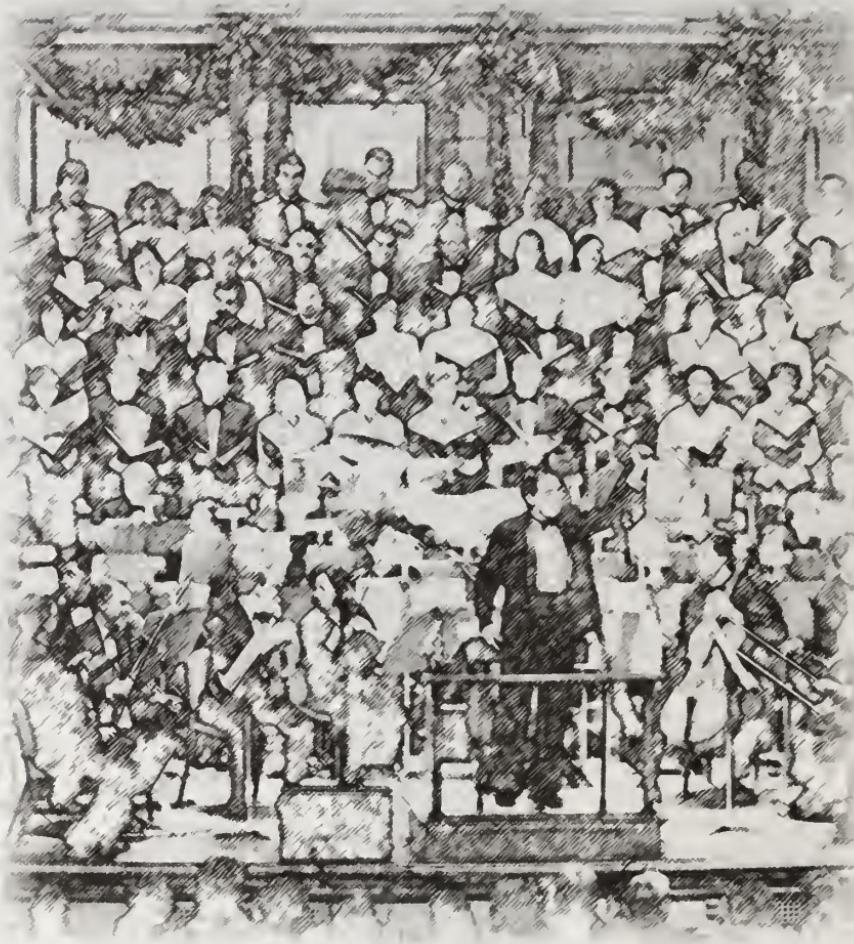
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THE BOSTON POPS ORCHESTRA
 KEITH LOCKHART, Conductor
 JOHN WILLIAMS, Laureate Conductor
 BRUCE HANGEN, Principal Pops Guest Conductor
 TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday evening, December 9, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores**

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Hallelujah from <i>Christ on the Mount of Olives</i>	Beethoven
Selections from <i>The Nutcracker</i>	Tchaikovsky
Overture—The Lighting of the Christmas Tree—	
Dance of the Sugar Plum Fairy—Trepak	
Angels We Have Heard on High	trad.-Darnall/Darnall
Pat-a-Pan/Farandole	trad./Bizet/Kay
A Christmas Greeting (The Carols of Alfred Burt)	arr. Courage
Come, Dear Children—All on a Christmas Morning—	
Carol, Caroling—O, Harken Ye	

INTERMISSION

A Holly Jolly Jingle	Marks-Chase
Hooray for Christmas	Sebesky
<i>A Cool Yule</i>	
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker Suite</i>	arr. Tyzik
Good Swing Wenceslas	arr. Nestico
Frosty All the Way	arr. Sebesky
Three Selections from <i>Home Alone</i>	
Somewhere in My Memory—Holiday Flight—	Williams/Bricusse
Merry Christmas, Merry Christmas	

A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—	
The Christmas Song—Winter Wonderland—Jingle Bells	

See page 47 for lyrics.

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 11, at 1 • Thursday evening, December 11, at 8

KEITH LOCKHART conducting

with special guests

MAUREEN McGOVERN and BILLY GILMAN, vocalists

CHARLES OSGOOD, narrator, and

RING OF FIRE, Jason Wells, Director

Holiday Pops Series sponsored in part by **Kohl's Department Stores**

Thursday evening's performance sponsored by **John Hancock Financial Services**

Welcome to "Holiday at Pops," a special performance being taped Thursday evening for future broadcast on WBZ-TV Channel 4. Occasional scenes of the audience will be used.

Please refer to the insert for program selections.

See page 47 for sing-along lyrics.

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KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
BRUCE HANGEN, Principal Pops Guest Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor
 Friday afternoon, December 12, at 3
KEITH LOCKHART conducting
Holiday Pops Series sponsored in part by Kohl's Department Stores
 Friday afternoon's performance sponsored by Marsh

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Hallelujah from <i>Christ on the Mount of Olives</i>	Beethoven
Selections from <i>The Nutcracker</i>	Tchaikovsky
Overture—The Lighting of the Christmas Tree—	
Dance of the Sugar Plum Fairy—Trepak	
Angels We Have Heard on High	trad.-Darnall/Darnall
Pat-a-Pan/Farandole	trad./Bizet/Kay
A Christmas Greeting (The Carols of Alfred Burt)	arr. Courage
Come, Dear Children—All on a Christmas Morning—	
Caroling, Caroling—O, Harken Ye	
INTERMISSION	
A Holly Jolly Jingle	Marks-Chase
Hooray for Christmas	Sebesky
<i>A Cool Yule</i>	
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker Suite</i>	arr. Tyzik
Good Swing Wenceslas	arr. Nestico
Frosty All the Way	arr. Sebesky
Three Selections from <i>Home Alone</i>	Williams/Bricusse
Somewhere in My Memory—Holiday Flight—	
Merry Christmas, Merry Christmas	
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry	
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—	
The Christmas Song—Winter Wonderland—Jingle Bells	

See page 47 for lyrics.

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 12, at 7:30 • Saturday morning, December 13, at 11
Monday evening, December 15, at 7:30

JOHN WILLIAMS conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores**

Joy to the World! A Fanfare for Christmas Day arr. Bass

Hallelujah from *Christ on the Mount of Olives* Beethoven

Selections from *The Nutcracker* Tchaikovsky

Overture—The Lighting of the Christmas Tree—

Dance of the Sugar Plum Fairy—Trepak

Angels We Have Heard on High trad.-Darnall/Darnall

Pat-a-Pan/Farandole trad./Bizet/Kay

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come, Dear Children—All on a Christmas Morning—

Carol, Caroling—O, Harken Ye

INTERMISSION

A Holly Jolly Jingle Marks-Chase

Hooray for Christmas Sebesky

A Cool Yule

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker Suite* arr. Tyzik

Good Swing Wenceslas arr. Nestico

Frosty All the Way arr. Sebesky

Three Selections from *Home Alone* Williams/Bricusse

Somewhere in My Memory—Holiday Flight—

Merry Christmas, Merry Christmas

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—

The Christmas Song—Winter Wonderland—Jingle Bells

See page 47 for lyrics.

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KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday afternoon, December 13, at 3 • Sunday afternoon, December 14, at 3*

JAMES ORENT conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores**

Joy to the World! A Fanfare for Christmas Day

arr. Bass

Hallelujah from *Christ on the Mount of Olives*

Beethoven

Selections from *The Nutcracker*

Tchaikovsky

Overture—The Lighting of the Christmas Tree—

Dance of the Sugar Plum Fairy—Trepak

Angels We Have Heard on High

trad.-Darnall/Darnall

Pat-a-Pan/Farandole

trad./Bizet/Kay

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All on a Christmas Morning—

Carol, Caroling—O, Harken Ye

INTERMISSION

A Holly Jolly Jingle

Marks-Chase

Hooray for Christmas

Sebesky

A Cool Yule

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker Suite*

arr. Tyzik

Good Swing Wenceslas

arr. Nestico

Frosty All the Way

arr. Sebesky

Three Selections from *Home Alone*

Williams/Bricusse

Somewhere in My Memory—Holiday Flight—

Merry Christmas, Merry Christmas

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—

The Christmas Song—Winter Wonderland—Jingle Bells

See page 47 for lyrics.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines and The Fairmont Copley Plaza and Fairmont Hotels & Resorts.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

PREPARED TO ACT

Every year we receive hundreds of inquiries from families looking for educational alternatives. Some want academic challenge, others a diverse community, and still others a caring and sophisticated faculty. But each year we also meet many parents seeking a way to protect their daughters from what they see as a harshness in the world toward girls.

There are ways in which girls' schools do protect and shelter girls. We work hard to protect the natural inquisitiveness that many girls begin to lose in the teenage years. We create an environment that protects girls' self-esteem. We offer messages about beauty, worth, and success that, unlike much of what the culture says to girls, protect their wholeness and integrity. Apart from the din of daily life, we also take time to listen to girls' hopes and ideas. And we fiercely protect their goals, admire their courage, and encourage their belief in their ability to change the world.

But constant sheltering is not good for girls. Girls also need the hurly-burly of the real world.

Sometimes the hurly-burly is, in fact, harsh, and girls have a tough time with it. Girls want to be part of important debates and they notice when they are not. They see that opportunities are not always equal for men and women. They are sure they can do anything, but they also know that it will be harder for them to do some things than it will be for their brothers. Girls know this age will be filled with challenges, but they dream big nonetheless.

A good school helps girls hold onto their dreams by ensuring the development of their powerful minds. A second language; mathematical muscle; thoughtful writing; a scientific as well as an artistic imagination; a sense of history, literature, and the richness of human thought—these are vital to a girl's future. Such an academic curriculum taught with passion and devotion creates a mind that can sustain itself, solve problems, and grow. No girl should be denied this.

But we also know that it is not just the academic learning. If we are truly committed to girls, we must get them out of the classroom and into the work world. They have to know, and begin to explore, the realities of the life ahead.

We might ask, for example, that teenage girls run small businesses. A business shows girls the economics and complexities of work. It helps them understand responsibility, cooperation, and goals.

We can design programs to involve girls in community service. The idealism of young girls is potent stuff. Let them put their energy and compassion to work. Let them see the value and thrill of helping their neighbors. Let them test their values in the real world.

We can lead girls to a deep connection with our shared culture. Give them a chance to work in non-profit historical and arts organizations. Let them become experts and share their knowledge. Let them understand the tremendous contribution of women to the history of these organizations.

Finally, let's allow girls to work with mentors one afternoon each week. Allow girls to explore career ideas and discover that what a real lawyer does isn't what they see on *Ally McBeal*.

Just as girls need to analyze chemical compounds, read poetry in Spanish, and understand evolution, girls need to experience the practicalities inherent in becoming responsible adults. It is this full and broad exposure to the world that leads girls to independence.

The education that begins by seeking a safe harbor ends with girls who are powerful participants. School and parents lead them toward that moment when, prepared and fortified, they begin to be makers of the world. The shelter of a purposeful education transforms a girl with potential into a young woman prepared to act.



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KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday evening, December 13, at 7:30 • Sunday evening, December 14, at 7:30

JOHN WILLIAMS conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Hallelujah from <i>Christ on the Mount of Olives</i>	Beethoven
Selections from <i>The Nutcracker</i>	Tchaikovsky
Overture—The Lighting of the Christmas Tree—	
Dance of the Sugar Plum Fairy—Trepak	
Angels We Have Heard on High	trad.-Darnall/Darnall
Pat-a-Pan/Farandole	trad./Bizet/Kay
A Christmas Greeting (The Carols of Alfred Burt)	arr. Courage
Come, Dear Children—All on a Christmas Morning—	
Carol, Caroling—O, Harken Ye	
INTERMISSION	
A Holly Jolly Jingle	Marks-Chase
Hooray for Christmas .	Sebesky
<i>A Cool Yule</i>	
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker</i> Suite	arr. Tyzik
Good Swing Wenceslas	arr. Nestico
Frosty All the Way	arr. Sebesky
Three Selections from <i>Home Alone</i>	Williams/Bricusse
Somewhere in My Memory—Holiday Flight—	
Merry Christmas, Merry Christmas	
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry	
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—	
The Christmas Song—Winter Wonderland—Jingle Bells	

See page 47 for lyrics.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Steinway and Sons Pianos, selected exclusively at Symphony Hall

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KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
BRUCE HANGEN, Principal Pops Guest Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor
 Monday afternoon, December 15, at 3
BRUCE HANGEN conducting
Holiday Pops Series sponsored in part by Kohl's Department Stores

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Hallelujah from <i>Christ on the Mount of Olives</i>	Beethoven
Selections from <i>The Nutcracker</i>	Tchaikovsky
Overture—The Lighting of the Christmas Tree—	
Dance of the Sugar Plum Fairy—Trepak	
Angels We Have Heard on High	trad.-Darnall/Darnall
Pat-a-Pan/Farandole	trad./Bizet/Kay
A Christmas Greeting (The Carols of Alfred Burt)	arr. Courage
Come, Dear Children—All on a Christmas Morning—	
Carol, Caroling—O, Harken Ye	
INTERMISSION	
A Holly Jolly Jingle	Marks-Chase
Hooray for Christmas	Sebesky
<i>A Cool Yule</i>	
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker Suite</i>	arr. Tyzik
Good Swing Wenceslas	arr. Nestico
Frosty All the Way	arr. Sebesky
Three Selections from <i>Home Alone</i>	Williams/Bricusse
Somewhere in My Memory—Holiday Flight—	
Merry Christmas, Merry Christmas	
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry	
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—	
The Christmas Song—Winter Wonderland—Jingle Bells	

See page 47 for lyrics.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday afternoon, December 16, at 3 • Tuesday evening, December 16, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Tuesday evening's performance sponsored by UBS

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Hallelujah from <i>Christ on the Mount of Olives</i>	Beethoven
Selections from <i>The Nutcracker</i>	Tchaikovsky
Overture—The Lighting of the Christmas Tree—	
Dance of the Sugar Plum Fairy—Trepak	
Angels We Have Heard on High	trad.-Darnall/Darnall
Pat-a-Pan/Farandole	trad./Bizet/Kay
A Christmas Greeting (The Carols of Alfred Burt)	arr. Courage
Come, Dear Children—All on a Christmas Morning—	
Carol, Caroling—O, Harken Ye	
INTERMISSION	
A Holly Jolly Jingle	Marks-Chase
Hooray for Christmas	Sebesky
<i>A Cool Yule</i>	
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker Suite</i>	arr. Tyzik
Good Swing Wenceslas	arr. Nestico
Frosty All the Way	arr. Sebesky
Three Selections from <i>Home Alone</i>	Williams/Bricusse
Somewhere in My Memory—Holiday Flight—	
Merry Christmas, Merry Christmas	
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry	
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—	
The Christmas Song—Winter Wonderland—Jingle Bells	

See page 47 for lyrics.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Steinway and Sons Pianos, selected exclusively at Symphony Hall

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday afternoon, December 17, at 3 • Wednesday evening, December 17, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores**

Wednesday evening's performance sponsored by **American Airlines**

Joy to the World! A Fanfare for Christmas Day

arr. Bass

Hallelujah from *Christ on the Mount of Olives*

Beethoven

Selections from *The Nutcracker*

Tchaikovsky

Overture—The Lighting of the Christmas Tree—

Dance of the Sugar Plum Fairy—Trepak

Angels We Have Heard on High

trad.-Darnall/Darnall

Pat-a-Pan/Farandole

trad./Bizet/Kay

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All on a Christmas Morning—

Carol, Caroling—O, Harken Ye

INTERMISSION

A Holly Jolly Jingle

Marks-Chase

Hooray for Christmas

Sebesky

A Cool Yule

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker Suite*

arr. Tyzik

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arr. Nestico

Frosty All the Way

arr. Sebesky

Three Selections from *Home Alone*

Williams/Bricusse

Somewhere in My Memory—Holiday Flight—

Merry Christmas, Merry Christmas

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—

The Christmas Song—Winter Wonderland—Jingle Bells

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 18, at 3 • Thursday evening, December 18, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series and Thursday evening's performance

sponsored by Kohl's Department Stores

Joy to the World! A Fanfare for Christmas Day

arr. Bass

Hallelujah from *Christ on the Mount of Olives*

Beethoven

Selections from *The Nutcracker*

Tchaikovsky

Overture—The Lighting of the Christmas Tree—

Dance of the Sugar Plum Fairy—Trepak

Angels We Have Heard on High

trad.-Darnall/Darnall

Pat-a-Pan/Farandole

trad./Bizet/Kay

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All on a Christmas Morning—

Carol, Caroling—O, Harken Ye

INTERMISSION

A Holly Jolly Jingle

Marks-Chase

Hooray for Christmas

Sebesky

A Cool Yule

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker Suite*

arr. Tyzik

Good Swing Wenceslas

arr. Nestico

Frosty All the Way

arr. Sebesky

Three Selections from *Home Alone*

Williams/Bricusse

Somewhere in My Memory—Holiday Flight—

Merry Christmas, Merry Christmas

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

See page 47 for lyrics.

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KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 19, at 3 • Friday evening, December 19, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Hallelujah from <i>Christ on the Mount of Olives</i>	Beethoven
Selections from <i>The Nutcracker</i>	Tchaikovsky
Overture—The Lighting of the Christmas Tree— Dance of the Sugar Plum Fairy—Trepak	
Angels We Have Heard on High	trad.-Darnall/Darnall
Pat-a-Pan/Farandole	trad./Bizet/Kay
A Christmas Greeting (The Carols of Alfred Burt)	arr. Courage
Come, Dear Children—All on a Christmas Morning— Carol, Caroling—O, Harken Ye	
INTERMISSION	
A Holly Jolly Jingle	Marks-Chase
Hooray for Christmas	Sebesky
<i>A Cool Yule</i>	
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker</i> Suite	arr. Tyzik
Good Swing Wenceslas	arr. Nestico
Frosty All the Way	arr. Sebesky
Three Selections from <i>Home Alone</i>	Williams/Bricusse
Somewhere in My Memory—Holiday Flight— Merry Christmas, Merry Christmas	
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells	

See page 47 for lyrics.

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THE BOSTON POPS ORCHESTRA
THE BOSTON POPS ESPLANADE ORCHESTRA*

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday morning, December 20, at 11* • Saturday afternoon, December 20, at 3

Saturday evening, December 19, at 7:30*

BRUCE HANGEN conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores**

Joy to the World! A Fanfare for Christmas Day arr. Bass

Hallelujah from *Christ on the Mount of Olives* Beethoven

Selections from *The Nutcracker* Tchaikovsky

Overture—The Lighting of the Christmas Tree—

Dance of the Sugar Plum Fairy—Trepak

Angels We Have Heard on High trad.-Darnall/Darnall

Pat-a-Pan/Farandole trad./Bizet/Kay

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come, Dear Children—All on a Christmas Morning—

Caroling, Caroling—O, Harken Ye

INTERMISSION

A Holly Jolly Jingle Marks-Chase

Hooray for Christmas Sebesky

A Cool Yule

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker Suite* arr. Tyzik

Good Swing Wenceslas arr. Nestico

Frosty All the Way arr. Sebesky

Three Selections from *Home Alone* Williams/Bricusse

Somewhere in My Memory—Holiday Flight—

Merry Christmas, Merry Christmas

A Merry Little Sing-Along arr. Reisman

See page 47 for lyrics.

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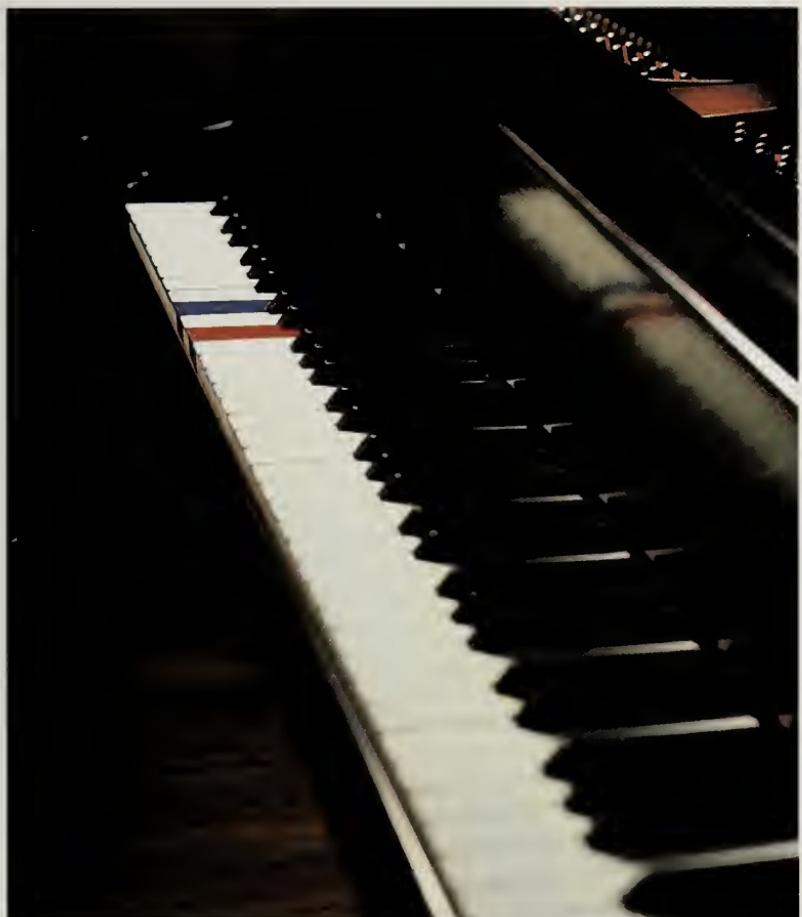


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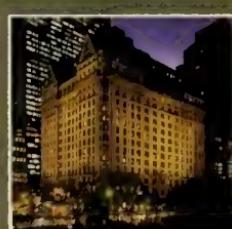
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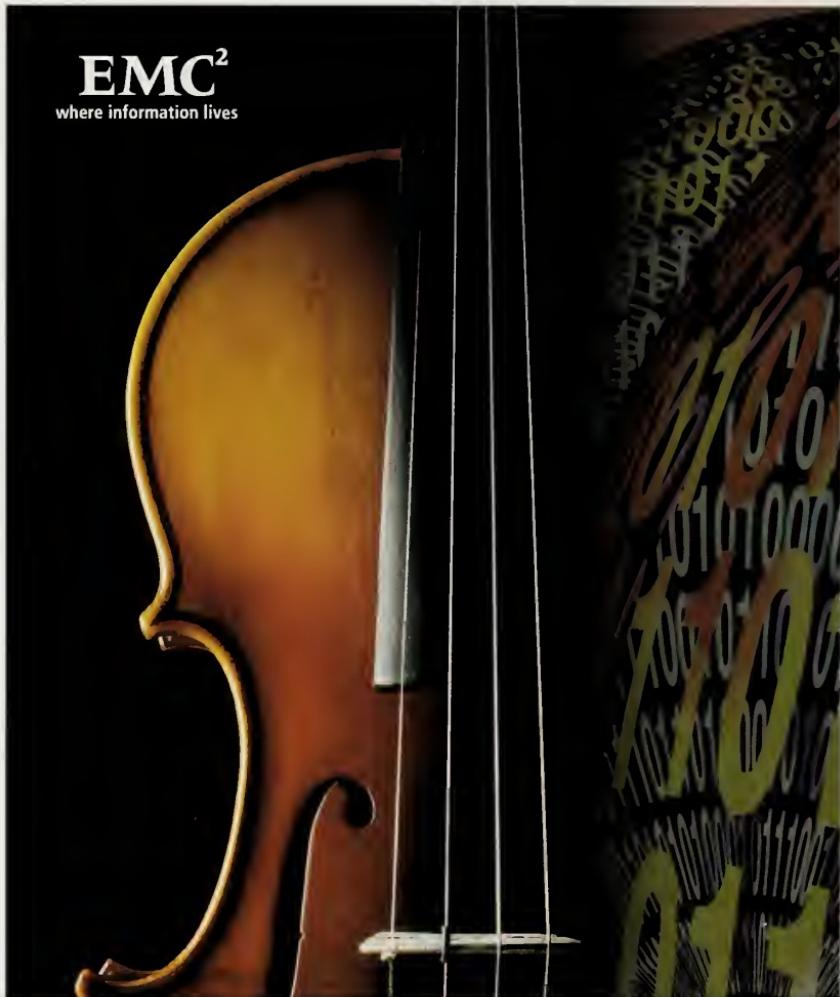
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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday afternoon, December 21, at 3 • Sunday evening, December 21, at 7:30

Monday afternoon, December 22, at 3 • Monday evening, December 22, at 7:30

Tuesday afternoon, December 23, at 3 • Tuesday evening, December 23, at 7:30

Wednesday, December 24, at noon

BRUCE HANGEN conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores**

Joy to the World! A Fanfare for Christmas Day

arr. Bass

Hallelujah from *Christ on the Mount of Olives*

Beethoven

Selections from *The Nutcracker*

Tchaikovsky

Overture—The Lighting of the Christmas Tree—

Dance of the Sugar Plum Fairy—Trepak

Angels We Have Heard on High

trad.-Darnall/Darnall

Pat-a-Pan/Farandole

trad./Bizet/Kay

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All on a Christmas Morning—

Caroling, Caroling—O, Harken Ye

INTERMISSION

A Holly Jolly Jingle

Marks-Chase

Hooray for Christmas

Sebesky

A Cool Yule

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker Suite*

arr. Tyzik

Good Swing Wenceslas

arr. Nestico

Frosty All the Way

arr. Sebesky

Three Selections from *Home Alone*

Williams/Bricusse

Somewhere in My Memory—Holiday Flight—

Merry Christmas, Merry Christmas

A Merry Little Sing-Along

arr. Reisman

See page 47 for lyrics.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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JOHN WILLIAMS, Laureate Conductor
BRUCE HANGEN, Principal Pops Guest Conductor
HOLIDAY CHORUS, William Cutter, Conductor

Friday afternoon, December 26, at 3 • Friday evening, December 26, at 7:30
 Saturday afternoon, December 27, at 3 • Saturday evening, December 27, at 7:30
 BRUCE HANGEN conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Joy to the World! A Fanfare for Christmas Day	arr. Bass
Hallelujah from <i>Christ on the Mount of Olives</i>	Beethoven
Selections from <i>The Nutcracker</i>	Tchaikovsky
Overture—The Lighting of the Christmas Tree—	
Dance of the Sugar Plum Fairy—Trepak	
Angels We Have Heard on High	trad.-Darnall/Darnall
Pat-a-Pan/Farandole	trad./Bizet/Kay
A Christmas Festival	arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—	
Good King Wenceslas—Hark! The Herald Angels Sing—	
Silent Night—Jingle Bells—O Come All Ye Faithful	
INTERMISSION	
Sleigh Ride	Anderson/Parish-Goldberg
Hooray for Christmas	Sebesky
<i>A Cool Yule</i>	
Peanut Brittle Brigade, from Duke Ellington's <i>Nutcracker Suite</i>	arr. Tyzik
Good Swing Wenceslas	arr. Nestico
Frosty All the Way	arr. Sebesky
Three Selections from <i>Home Alone</i>	Williams
Somewhere in My Memory—Holiday Flight—	
Merry Christmas, Merry Christmas	
Parade of the Wooden Soldiers, from <i>Chauve Souris</i>	Jessel-Gould
A Merry Little Sing-Along	arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry	
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—	
The Christmas Song—Winter Wonderland—Jingle Bells	

See page 47 for lyrics.

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KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor

BRUCE HANGEN, Principal Pops Guest Conductor

HOLIDAY CHORUS, William Cutter, Conductor

Sunday afternoon, December 28, at 3 • Sunday evening, December 28, at 7:30

Monday afternoon, December 29, at 3 • Monday evening, December 29, at 7:30

Tuesday afternoon, December 30, at 3 • Tuesday evening, December 30, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores**

Joy to the World! A Fanfare for Christmas Day

arr. Bass

Hallelujah from *Christ on the Mount of Olives*

Beethoven

Selections from *The Nutcracker*

Tchaikovsky

Overture—The Lighting of the Christmas Tree—

Dance of the Sugar Plum Fairy—Trepak

Angels We Have Heard on High

trad.-Darnall/Darnall

Pat-a-Pan/Farandole

trad./Bizet/Kay

A Christmas Festival

arr. Anderson/Courage

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—

Good King Wenceslas—Hark! The Herald Angels Sing—

Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Sleigh Ride

Anderson/Parish-Goldberg

Hooray for Christmas

Sebesky

A Cool Yule

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker Suite*

arr. Tyzik

Good Swing Wenceslas

arr. Nestico

Frosty All the Way

arr. Sebesky

Three Selections from *Home Alone*

Williams

Somewhere in My Memory—Holiday Flight—

Merry Christmas, Merry Christmas

Parade of the Wooden Soldiers, from *Chauve Souris*

Jessel-Gould

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—

The Christmas Song—Winter Wonderland—Jingle Bells

See page 47 for lyrics.

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A MERRY LITTLE SING-ALONG

arr. Reisman

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,

Had a very shiny nose.

And if you ever saw it,

You would even say it glows.

All of the other reindeer

Used to laugh and call him names.

They never let poor Rudolph

Join in any reindeer games.

Then one foggy Christmas Eve,

Santa came to say:

"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight?"

Then how the reindeer loved him,

As they shouted out with glee:

"Rudolph, the red-nosed reindeer,
You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

*Words and music by Hugh Martin
and Ralph Blane*

Have yourself a merry little Christmas,
let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas,
make the Yuletide gay;
From now on, our troubles will be miles away.
Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.
Through the years we all will be together,
if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas
now.

LET IT SNOW! LET IT SNOW!

LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!
When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.
The fire is slowly dying,
And my dear, we're still good-bye-ing.
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

*Words and music by Mel Tormé
and Robert Wells*

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright.
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies
on his sleigh.

And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two,
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'?

In the lane, snow is glist'nin'.

A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird.

He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?"
We'll say, "No, man!"

But you can do the job when you're
in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse
open sleigh,

O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.
Oh what fun it is to ride
In a one—horse o—pen sleigh!

GUEST ARTISTS



RING OF FIRE JASON WELLS, DIRECTOR

Ring of Fire is based in the Pacific Northwest, a region known for its volcanic activity. In the group's few years of existence, it has earned a reputation for performing excellence in handbells. The 13 members of Ring of Fire, ages 13 to 16, are based at Tualatin Valley Jr. Academy in Hillsboro, Oregon. They continue to achieve their dream of bringing their fiery music to many diverse audiences, including schools and churches, corporate functions, charity events, marathons, NBA basketball games, and on national and international television and radio. Their performances feature an explosive combination of an energetic director, exuberant youth, and the brilliance of 61 bronze bells! In January 2001, Ring of Fire performed at the Inauguration of President George W. Bush, marking the first time handbells have been a part of a U.S. Presidential Inauguration. The group was one of 38 chosen from over 10,000 applicants nationwide. In the fall of 2001, Ring of Fire had the incredible opportunity to perform in New York City and Washington, D.C., after the horrific events of September 11th. The 2001 trip to the east coast ended with a memorable performance in St. Patrick's Cathedral. Ring of Fire continues to tour, sharing their passion for music with audiences around the world. In the summer of 2003, ROF performed in England, France, Switzerland, and Germany. The 2003-2004 season is packed with over 40 performances in 18 states across the country.

Jason Wells founded Ring of Fire in 1997. His dream to create an ensemble that performs the most exciting music written for handbells, all from memory, allowing a strong connection between director and the musicians, has become a reality with ROF. Jason currently serves as a clinician throughout the U.S. and Canada, energizing choirs and working to spread his passion for excellence in handbells.

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BILLY GILMAN

At a young age, Billy Gilman discovered that he had a gift for singing, influenced by such artists as Tim McGraw and Pam Tillis. With the assistance of Asleep At The Wheel frontman Ray Benson, he recorded a demo in Austin and quickly found a recording home at Epic Records in Nashville. During the spring of 2000, he began performing for 50,000 people and more on George Strait's stadium tour; he was the buzz of the evening after performing with Ray Benson at the

Academy of Country Music Awards; he debuted on the Grand Ole Opry; and he released his first album, *One Voice*. He has performed on *The Larry King Show*, *The Oprah Winfrey Show*, *The Tonight Show*, and NBC's *Today Show*. In addition, he sang at the White House, appeared in the Macy's Thanksgiving Day Parade, earned nominations from the AMA, the ACM, the Country Music Association, and the Grammys, and won four Billboard Video Awards. His other albums include *Classic Christmas* (2000) and *Dare to Dream* (2001). Earlier this year, at age 14, Billy Gilman released his fourth album, the lyrics of which were written by a 13-year-old, Mattie Stepanek, who is combating a rare form of muscular dystrophy. Mattie had been approached previously by several artists who wanted to put music to his words, but never felt the opportunity was right until Billy Gilman presented the idea. Billy, meanwhile, is experiencing a voice change that is both difficult and expected, and the friendship has made that transition easier. Although Mattie's poems were never intended to become music, a group of capable Nashville songwriters created beautiful melodies that mirror the poetry, and the result is *Music Through Heartsongs: Songs Based On The*

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and a Happy New Year



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Poems Of Mattie J.T. Stepanek. The two east coast natives (Gilman is from Rhode Island, Stepanek from Maryland) have much in common: Stepanek started writing at age 3, the same age at which Gilman began singing. He was first published at age 11, the same age at which Gilman first performed on a nationally televised awards show. Stepanek immediately found himself on *The New York Times* best sellers lists, selling 1.5 million copies of his books, much as Gilman jumped immediately onto national music charts on his way to sales of more than 3 million albums. The two were first linked in an appearance on *The Larry King Show*, and have come together at a mutually beneficial time. In fact, Billy has been so touched by Mattie Stepanek that he is now helping fight the affliction at the heart of Mattie's story by serving as the Muscular Dystrophy Association's National Youth Chairperson.



MAUREEN MCGOVERN

Maureen McGovern is celebrating her 30th anniversary in show business this year with the release of *Works of the Heart*, featuring a newly recorded version of "The Morning After." Maureen founded The McGovern "Works of Heart" Project for Music and Healing to address emotional and inspirational needs of patients and care-givers. She is also the voice of Rachel in the animated video/DVD *Joseph: King of Dreams*. Ms.

McGovern recently performed as Countess Aurelia in a revival of Jerry Herman's *Dear World* at the Sundance Institute Theatre and originated the role of Eleanor Bridges in the world premiere of Paris Barclay's musical *Letters from 'Nam* at Boston's North Shore Music Theatre. Other recent performances include *The Lion in Winter*, *The Umbrellas of Cherbourg*, *Of Thee I Sing*, and the national tour of *The King and I*. In 1999 Ms. McGovern was Grammy-nominated for *The Pleasure of His Company*, a CD collaboration with jazz pianist Mike Renzi. She wrote, co-created, and starred in *The Bengal Tiger's Ball*, a children's musical, which had its east coast premiere in 1999. Maureen McGovern made her Broadway debut as Mabel in *The Pirates of Penzance*, then played Luisa Contini opposite Raul Julia in *Nine*, and starred opposite Sting in *The Threepenny Opera*. Off-Broadway, she originated the role of Mary in *Brownstone*. She has also starred in productions of *South Pacific*, *The Sound of Music*, *Guys and Dolls*, and *I Do, I Do*, and has appeared in such films as *The Towering Inferno*, *Airplane!*, *Airplane II: The Sequel*, and *The Cure for Boredom*. Ms. McGovern's recording career began with the Academy Award-winning gold record "The Morning After" from *The Poseidon Adventure*, a Grammy nomination for Best New Artist, and another Oscar-winning gold record, "We May Never Love Like This Again" from *The Towering Inferno*. Other hit records include "Can You Read My Mind," the John Williams/Leslie Bricusse love theme from the film *Superman*, and "Different Worlds" from the TV series *Angie*. Among her recordings are *Another Woman in Love*, *State of the Heart*, *Naughty Baby*, *Christmas with Maureen McGovern*, *Baby, I'm Yours*, *Out of This World: McGovern Sings Arlen*, *The Music Never Ends: The Lyrics of Alan and Marilyn Bergman* (re-released this year), the Grammy-nominated *Amen! A Gospel Celebration* with Erich Kunzel and the Cincinnati Pops, and *With a Song In My Heart: The Great Songs of Richard Rodgers*, with Skitch Henderson and the New York Pops. Ms. McGovern was featured in the

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PBS/BBC special *Celebrating Gershwin*, starred in the concertized revival of *Of Thee I Sing/Let 'Em Eat Cake* at the Brooklyn Academy of Music and the Kennedy Center, earned acclaim for her performances in the George and Ira Gershwin Centennial specials in London, and starred in PBS's *Happy Birthday George Gershwin* (now available on video and CD). She made her solo Carnegie Hall debut in 1989, was Mel Tormé's special guest at the Kool Jazz Festival, and has toured with Mr. Tormé, Mercer Ellington and the Duke Ellington Orchestra, and John Pizzarelli. She has appeared with numerous orchestras, among them the Boston Pops (most recently for the 2002 July 4th televised concert), New York Pops, Cincinnati Pops, Baltimore Symphony, St. Louis Symphony, and the National Symphony, and has starred in her own PBS special, *Maureen McGovern: Live at Wolftrap*. In addition to "Works of Heart," she is deeply involved with the Muscular Dystrophy Association.



CHARLES OSGOOD

Charles Osgood, dubbed CBS News' poet-in-residence, has been anchor of *CBS News Sunday Morning* since 1994. He also anchors and writes *The Osgood File*, his daily news commentary broadcast on the CBS Radio Network. He was inducted into the National Association of Broadcasters Hall of Fame in 1990 and has received some of the highest accolades in broadcast journalism, including a 1999 International Radio and Television Society Foundation award for significant

achievement. Mr. Osgood received a 1997 George Foster Peabody Award for *Sunday Morning* and two additional Peabody Awards, in 1985 and 1986, for *Newsmark*, a weekly CBS Radio public affairs broadcast. He received his third Emmy Award in 1997 for his *Sunday Morning* interview with American realist painter Andrew Wyeth. *The Osgood File* has earned him five coveted Washington Journalism Review Best in the Business Awards, among other honors. Mr. Osgood received a 1999 Radio Mercury Award, a 1996 American Society of Composers, Authors and Publishers President's Award for outstanding coverage and support of music creators, and a 1993 Marconi Radio Award. He has anchored and reported for many CBS News broadcasts including the *CBS Morning News*, the *CBS Evening News with Dan Rather*, and the *CBS Sunday Night News*. Before joining CBS News in September 1971, Charles Osgood was an anchor/reporter for WCBS News Radio 88 in New York (1967-71). Prior to that, he spent four years on general assignment for ABC News. He was the general manager of the first pay television station in the United States, WHCT in Hartford, Conn., and the program director and manager of WGMS Radio in Washington, D.C. He is the author of five books. *Nothing Could Be Finer Than a Crisis That Is Minor in the Morning* (1979) and *There's Nothing I Wouldn't Do if You Would Be My POSSLQ* (1981) are compilations of some of his best radio broadcasts. *Osgood on Speaking: How to Think on Your Feet without Falling on Your Face* (1988) is a tongue-in-cheek guide for public speaking, and *The Osgood Files* (1991) is a compilation of his syndicated newspaper columns. His fifth book, *See You on the Radio*, was published in 1999. Born on Jan. 8, 1933, in New York, Charles Osgood holds a bachelor's degree from Fordham University and honorary doctorates from many colleges and universities. An overseer at Colby College, he is also a trustee at the School of

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Strings in Manhattan, which he claims would never have happened if they had heard him play. Mr. Osgood has performed with the Mormon Tabernacle Choir and has played the piano and banjo with the New York Pops and Boston Pops orchestras. He and his wife Jean have five children. The National Father's Day Committee named him Father of the Year in 1985.

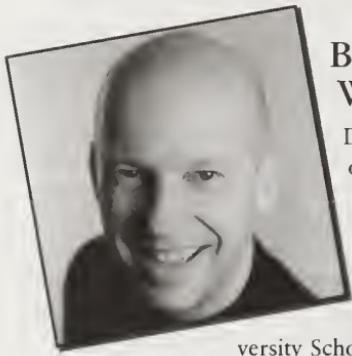


JAMES ORENT

Boston native James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts. Since his debut at eighteen conducting Stravinsky's *Symphony of Psalms*, he has performed in eleven countries. In August 2003 he made Boston Pops history with his dramatic substitution for Keith Lockhart before 13,000 enthusiastic fans at the Ravinia Festival near Chicago. Mr. Orent has led

more than thirty Boston Pops performances, including concerts at Symphony Hall, on the Esplanade, and at San Francisco's Davies Symphony Hall. He made his Boston Pops radio debut in 1998 and his national television debut in 1999, conducting BPO members at the Ryder Cup Matches. Current season highlights include return engagements with the Boston Conservatory Ballet and Repertory orchestras and his debut with the Lexington Sinfonietta. Recently appointed Artistic Director of Outside-the Box-Entertainment, Inc. (a fledgling producer of cutting-edge symphonic and pops entertainment packages), Mr. Orent was musical consultant to ARCADD Architectural Firm of Newton, Massachusetts, participating in the creation of their entry into the International Design Competition for the proposed Concert Hall and Theatre Complex in Stavanger, Norway. Recent engagements include serving as music director for the Scottish Rite Masons' Millennium 2000 Celebration and interim music director for the Greater Boston Youth Symphony Orchestras, return appearances with the Boston Festival Pops and Melrose Symphony Orchestra master classes, appearances with the Indian Hill Symphony Orchestra, the Pro Arte and Newbury chamber orchestras, MIT's IAP Symphony, and Westwood's Music in the Schools program. The 2003 Boston Pops Esplanade Orchestra's Holiday Tour was his 24th as cover conductor for Keith Lockhart. Celebrating his 18th season as a BPEO first violinist and Boston Symphony substitute extra player, he is also a member of the Boston Lyric Opera Orchestra where he frequently performs as assistant concertmaster. Winning his Buffalo Philharmonic national audition by unanimous decision on the semifinal round, James Orent earned the first NEA/Martha Baird Rockefeller Fund residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic. He was music director of the Erie Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble; guest conductor with the Spokane Symphony and Hartford Ballet; assistant conductor of the New Hampshire Symphony, Leonard Bernstein Festival, and Springfield (Mass.) Symphony; PBS score reader; and guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's experience to fly Celtic musicians from New York to his wedding in northern Maine directly through Hurricane Fran. Mr. Orent owns a 1977 Cessna Cardinal RG aircraft, holds the Airline Transport Pilot Certificate and U.S. Parachute Associa-

tion's Advanced Skydiver License, and is a member of "POPS," the Parachutists Over Phorty Society. James M. Orent graduated from Amherst College, winning the Sundquist Prize for Performance and Composition. He studied conducting with Charles Bruck and Otto Werner Mueller, and at Tanglewood. His violin teachers were Phillip Naegele (Marlboro Music) and Stanley Benson of the BSO. Mr. Orent's violin belonged to Arthur Fiedler's father, Emanuel.



BOSTON POPS HOLIDAY CHORUS WILLIAM CUTTER, CONDUCTOR

Dr. William Cutter is Lecturer in Music and Director of Choral Programs at the Massachusetts Institute of Technology, where he is conductor of the M.I.T. Concert Choir and Chamber Chorus. A faculty member at the Boston Conservatory, he conducts the Boston Conservatory Chorale and teaches graduate conducting. He has held academic posts at the Boston University School for the Arts, the University of Lowell, and the

Walnut Hill School for the Arts, and served as music director and conductor of the Brookline Chorus for five seasons. Dr. Cutter currently serves as the artistic director for the Boston Conservatory Summer Choral Institute for high school vocalists and was recently appointed chorus master and Associate Conductor of the Boston Lyric Opera Company as well as chorus master for the Boston Pops Holiday Chorus. Conductor of the Boston University Young Artists Chorus of the Tanglewood Institute for four summers, Dr. Cutter was music director and conductor of the Opera Laboratory Theater Company, as well as founder and music director of the vocal chamber ensemble CANTO, which specialized in contemporary choral music. As assistant to John Oliver for the Tanglewood Festival Chorus, he has prepared choruses for John Williams and Keith Lockhart and the Boston Pops. He has prepared the TFC for two television tapings, the Boston Pops album *A Splash of Pops*, and a performance of Beethoven's Ninth Symphony under Sir Roger Norrington. Dr. Cutter has also served on the faculty

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of the North Carolina Summer Institute of Choral Art and is in demand as a guest conductor and adjudicator. In 2002 he was asked to serve as a choral consultant for the Boston Symphony's educational outreach program. With degrees in composition, William Cutter maintains an active career as a composer with recent performances by the Monmouth Civic Chorus, the New Jersey Gay Men's Chorus, the Boston Pops, the New World Chorale in Boston, Melodious Accord of New York City, and Opera Omaha. His music is published by E.C. Schirmer, Boston; Lawson and Gould, New York; Alfred Educational Publishers, Los Angeles; Roger Dean Publishers, Wisconsin; Shawnee Press; Pennsylvania; and Warner/Chappell of Ontario, Canada. As a professional tenor, William Cutter has sung with the premier vocal ensembles in Boston, and has taught voice at the New England Conservatory Preparatory School.

The Boston Pops Holiday Chorus William Cutter, Conductor

(A selection of singers from the following roster will be performing in each concert.)

Sopranos	Miranda Siano	Alison Reif	Basses
Mary Beth Bahren	Ginny Siggia	Erica Rubinsky	Garrett Abrahamson
Janice Blaney	Clare Turner	Rebecca Ryan	Tom Aloisi
Katy Boucher		Ellen Schreiber	Bob Bancroft
Lauren Calista	Mezzo-sopranos	Yuri Sebata	Nicholas Barber
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February 18, 22, 29

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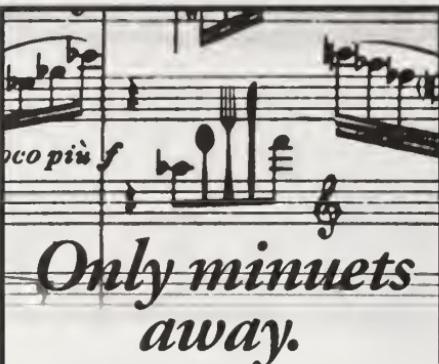
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Continued on page 73



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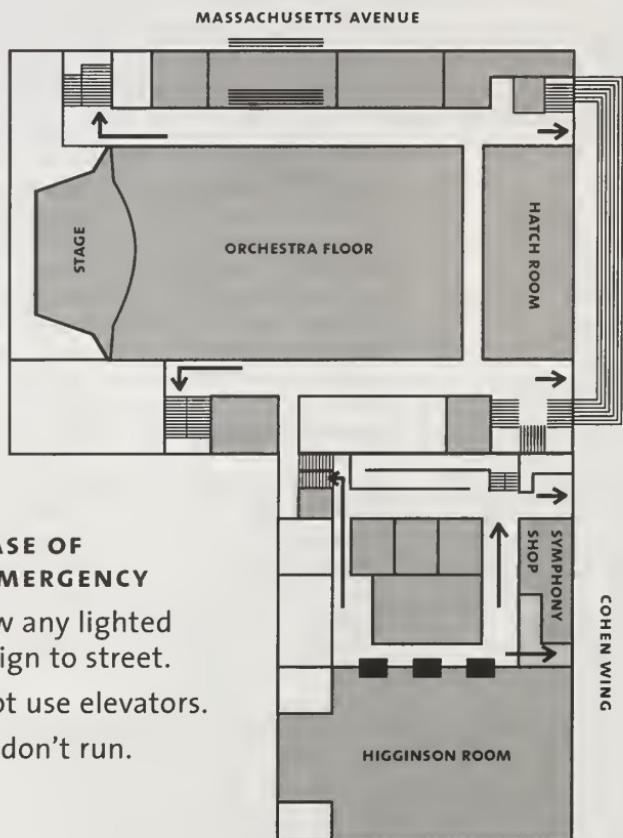
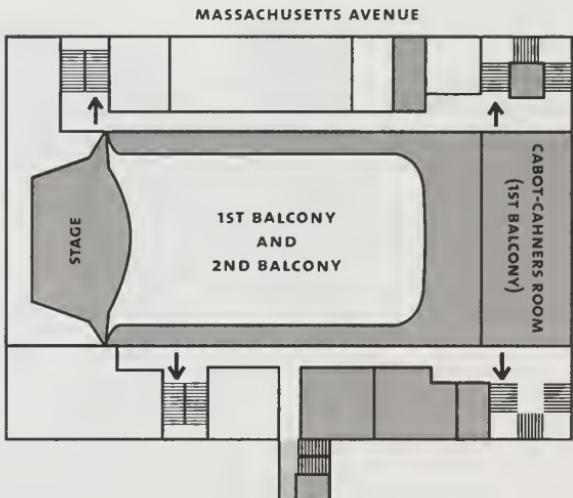
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THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

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TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

THE BOX OFFICE is open from 10am until 6pm Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1pm when there is a concert that afternoon or evening.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday (or until 2pm on Saturday). Outside the 617 area code, phone 1-888-266-1200. Tickets can also be purchased online. There is a handling fee of \$5 for each ticket ordered by phone or online.

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FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

BOSTON POPS BROADCASTS: The Saturday-evening Boston Pops holiday concerts will be broadcast live by WCRB 102.5 FM.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions and for up to thirty minutes after each concert. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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A Company *Christmas*

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20th Annual

Bravo!

Tonight we welcome you to the Twentieth Annual *A Company Christmas at Pops*. Twenty years ago, Chet Krentzman and Jim Cleary initiated what has become one of the Boston Symphony Orchestra's greatest traditions. This year's event, lead by Tom Stemberg, builds on the hard work of the founders and promises to be one of our most successful.

This special anniversary gives us reason to celebrate a remarkable twenty-year partnership between the Boston Symphony Orchestra and the many dedicated executives and business leaders who have supported this event over the years. Your unwavering loyalty and your extraordinary generosity have contributed millions of dollars in support for our city's great orchestra. Only through your deep commitment to music and community could we fill Symphony Hall for this happy occasion year after year.

Because of your support for this event, and all of the Boston Symphony Orchestra's corporate programs, the BSO is able to touch the lives of more than 60,000 children and hundreds of teachers every year. All of you should be proud that your participation in *A Company Christmas at Pops* helps support the BSO's Youth Concerts, our summer camp for youth, Days in the Arts at Tanglewood, the BSO Community Education Partnerships, and the BSO's Education Resource Center at the Boston Arts Academy. These programs enable tens of thousands of children in grades K-12 to experience music firsthand, and often for the first time, and provide essential professional development programs for classroom and music teachers from all across the Commonwealth. Your contributions tonight are a sound investment.

To all of our old friends who have come to know and love *A Company Christmas at Pops*, we say "Cheers, and Welcome Back!" And to our new friends who are here for the first time tonight, we say "Welcome, and Come back often!" To our friends old and new, we extend our deepest thanks for your generosity, and our warmest wishes for a happy and healthy holiday season.

A handwritten signature in black ink that reads "Peter A. Brooke". The signature is fluid and cursive, with "Peter" on the top line and "A. Brooke" on the bottom line.

Peter A. Brooke
Chairman
Trustees of the Boston Symphony Orchestra, Inc.

Holiday Greetings!



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On behalf of the Boston Symphony Orchestra and the *A Company Christmas at Pops* Committee, it is my pleasure to welcome you to the 20th Annual *A Company Christmas at Pops*. We have a wonderful program in store for you, and we're delighted that you've made this evening part of your holiday season celebrations.

For 20 years, Boston's business community has played a critical role in supporting the Boston Symphony Orchestra and its outstanding education and community outreach programs by participating in *A Company Christmas at Pops*. Your continued, generous support of this annual benefit allows us to share the spirit of the season with 200 children who attend each year as our guests, and more than 60,000 Massachusetts K-12 students throughout the year. This evening we are pleased to welcome children from the Blue Cross Blue Shield of Massachusetts BlueScholars Program at Madison Park Regional High School, Catholic Charities, Chelsea Boys and Girls Club, the Edward Everett School, Express Yourself, the Home for Little Wanderers, the Lucy Stone School, the Robert F. Kennedy Children's Action Corps, and the St. William School.

Tonight, Keith Lockhart has planned a special Christmas program of holiday favorites, featuring Maureen McGovern, Billy Gilman, Ring of Fire, and the Tanglewood Festival Chorus. And of course, it wouldn't be *A Company Christmas at Pops* without some surprise celebrity guests on the Symphony Hall stage!

Thank you for helping the BSO and the Boston Pops continue this unique holiday tradition. We wish you and yours a very happy and healthy New Year and look forward to seeing you again next year!

Tom Stemberg

Chairman

A Company Christmas at Pops 2003

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Acknowledgments

The *A Company Christmas at Pops* Committee gratefully acknowledges

**Martignetti Companies
for sponsoring the pre-concert reception and providing wine for the Pops Tables
and
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for generously providing paper and printing services.**

Our special thanks to the following in-kind donors for making tonight's event a success:

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Owen Young, cellist, Boston Symphony Orchestra

With special thanks to Houghton Mifflin for providing costumes based on the book characters from Curious George by Margret and H.A. Rey and Lyle, Lyle the Crocodile by Bernard Waber.

With gratitude to the Boston Symphony Association of Volunteers
and the dedicated staff and crew at Symphony Hall.

Children's Program 2003

The Children's Program is a wonderful way for corporations and individuals to share the spirit of the season with children from some of the hardest-working children's service organizations in Boston. Each year, 200 children are guests of the corporate community at this event. Earlier tonight, the children dined at the Fairmont Copley Plaza Boston, enjoyed the antics of a variety of entertainers, received gifts from Santa, and now join us for the festivities. We are delighted to welcome our guests this evening from the following organizations:

Blue Cross Blue Shield of Massachusetts

BlueScholars Program at Madison Park Regional High School

The Boston Boys and Girls Clubs, Chelsea Club House

Catholic Charities:

El Centro del Cardenal

Emmanuel House

Haitian Multi-Service Center

Labouré Center

The Edward Everett School

Express Yourself

The Home for Little Wanderers

The Lucy Stone School

Robert F. Kennedy Children's Action Corps

St. William School



Miro Vintonov

Children's Program Sponsors

The *A Company Christmas at Pops* Committee gratefully acknowledges
The Fairmont Copley Plaza Boston
for hosting the Children's Program dinner
and TJX Companies, Inc.
for their donation of 200 gift certificates for the children.

We wish to express our gratitude to the following organizations and individuals for generously sponsoring the attendance of the 200 children participating in the Children's Program this evening:

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Children's Program Participants

BCBSMA BlueScholars Program

Sponsored by Blue Cross Blue Shield of Massachusetts, the BlueScholars Program targets high potential ninth grade students from the Madison Park Vocational Technical High School and provides academic as well as enrichment experiences to help these students achieve and maintain a B grade point average. The program is designed to nurture participating BlueScholars during their high school years with the ultimate goal of becoming members of the National Honor Society and attending the college of their choice.

The Boston Boys and Girls Clubs, Chelsea Club House

The mission of the Boys and Girls Clubs of Boston is to help boys and girls develop the qualities needed to become responsible citizens and leaders. To achieve this, we offer a variety of program activities and support services designed to assist in the educational, emotional, physical, and social development of six to eighteen year olds, without regard to social, racial, ethnic or religious background. The Chelsea Club House serves a diverse population of boys and girls, the majority from Latino, Southeast Asian, Bosnian, Caribbean, and Afro-Caribbean backgrounds.

Catholic Charities

Catholic Charities, the social service agency of the Archdiocese of Boston, is the largest non-public provider of services in the Commonwealth. This means that one person out of every ten living in the Commonwealth received assistance from Catholic Charities. More than 60% of those served were non-Catholic. The agency consistently provides high-quality, efficient, comprehensive programs and services, delivered in a spirit of faith, that make a difference in the lives of people of all faiths. Tonight, we are pleased to welcome children from four of Catholic Charities' 45 service sites -- El Centro del Cardenal

in the South End, Emmanuel House in Roxbury, the Haitian Multi-Service Center in Dorchester, and the Labouré Center in South Boston.

The Edward Everett School

The Edward Everett School is one of 26 schools recognized as Effective Practices Schools for diligent work towards the Six Essentials outlined by the Boston Public Schools: 1. Effective instructional practice and a collaborative climate that leads to improved student learning; 2. Student work and data-driven instruction and professional development; 3. Investments in professional development to improve instruction; 4. Shared leadership sustaining instructional improvement; 5. Resources use supporting instruction and improved student learning; 6. Partnership with families and communities that support student learning. The school features a small, culturally diverse student population of 300.

Express Yourself

Express Yourself is a non-profit arts organization that celebrates the creative process through movement, music, theatre, and visual arts. The focus is on building self-esteem, celebrating cultural diversities, and working collaboratively. Express Yourself works with youth from the Department of Mental Health from residential and intensive treatment programs who work collaboratively with artists culminating each spring in a grand performance at the Wang Center for the Performing Arts in Boston. Other sponsors and collaborators include the Massachusetts Cultural Council, North Shore Music Theatre, Endicott College and Montserrat College of Art. Express Yourself seeks to provide an alternative healthy way for children to express themselves through the arts.

The Home for Little Wanderers

The Home for Little Wanderers is a nationally renowned, private, non-profit child and family welfare agency providing services to nearly 10,000 children and families each year through programs that are measurably changing lives. The mission of The Home is to ensure the healthy development of children at risk, their families and communities through an integrated system of prevention, advocacy, research and a continuum of direct services. With a history dating back to 1799, The Home for Little Wanderers is one of the oldest child welfare agencies in the nation, and the largest in New England.

The Lucy Stone School, Dorchester, MA

The Lucy Stone School is a 186-student K-5 Boston elementary school, named for the first woman from Massachusetts to graduate from college (Oberlin, 1847), who went on to become a pioneering abolitionist and women's rights advocate. In 2001, a partnership of parents, faculty, service organizations, and business people launched the Lucy Stone Initiative, a public-private project to transform the Lucy Stone into a *full service community school* combining the Boston Public School department's *Whole School Improvement* reforms with significant academic, social and health support. Working with such partners as Boston Excels (the Home for Little Wanderers), FAMILY, Project ASPIRE, the Jewish Community Relations Council and the Unitarian Universalist Society of Wellesley Hills, and supported by John Hancock Insurance, a group of interested businessmen, and several foundations, the Lucy Stone Initiative Corporation provides a range of out-of-school-time programs, family supports and enrichment activities to help remove barriers to learning and strengthen development of the children in the school. For additional information on the Lucy Stone Initiative, contact Principal Elaine Gibson at 617-635-8773.

Robert F. Kennedy Children's Action Corps

The Robert F. Kennedy Children's Action Corps, established in 1969 as a tribute to Senator Robert F. Kennedy, is a private non-profit child-welfare agency. In 12 residential and outreach programs across Massachusetts, the RFK Children's Action Corps provides quality care, treatment, and education for troubled children ages 6 to 18. Our goal is to help children develop into healthy, positive adults.

St. William School

St. William School was founded in 1927 by the Congregation of the Sisters of Saint Joseph. St. William School is an inner-city parish school located in Savin Hill. We offer early childhood programs for 4 and 5 year olds as well as academic programs for grades 1 through 8. We also have an extended day program offering a safe, comfortable environment where children can partake in a variety of educational and recreational activities after school. St. William is proud of the richness of its multicultural community and accepts students of every religion, race, national and ethnic origin. We strive to create an environment in which our students can grow in wisdom and self-confidence.

Boston Symphony Orchestra

Business Leadership Association

The Boston Symphony Orchestra, the world's largest symphonic organization, strives to make music relevant, accessible and vital to each generation. Ticket sales alone cannot generate the resources required to sustain the Boston Symphony's extensive programs. The organization depends on gifts of time and financial support to continue to enrich lives through great symphonic music.

Support from local, national, and international companies is essential to the BSO's ability to maintain its position as an international leader in the world of music. Each year, ticket sales cover only 60 percent of the orchestra's costs. Private sources contribute the rest.

The BSO's Business Leadership Association comprises all businesses that contribute annually to the Boston Symphony Orchestra through corporate events, by becoming corporate members, or by acting as corporate sponsors.

Membership in the BLA offers a wealth of opportunities to entertain and reward clients and employees. An investment in the future of the BSO enriches the New England economy as well as the vitality of life in our state, making Boston and the Berkshires outstanding places to live and work.

Each year, more than 60,000 students and hundreds of teachers from the region's public schools benefit from the support of the BLA through community outreach programs offered by the BSO. These programs provide high-quality arts experiences in traditional educational environments as well as other community venues. The BSO's youth education programs, including Youth Concerts, have introduced thousands of school children to the joy of classical music.

For more information about *A Company Christmas at Pops*, *Presidents at Pops*, BSO Business and Professional Friends, or Corporate Sponsorships, contact the Corporate Programs Office at (617) 638-9264.

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A Company Christmas at Pops

2002 Review



Photo: Miro Vintonov

*A Company Christmas at Pops 2002 Chairman Peter Meade reads
"Twas the Night Before Christmas"...and to all a good night!*



Photo: Michael Lutch

Vince Gill and Amy Grant perform with the Boston Pops Orchestra.



Photo: Miro Vintonov

Members of the A Company Christmas at Pops 2002 Committee gather at the Fairmont Copley Plaza Boston for the Children's Program: (back row) Dennis Clark, Fairmont Copley Plaza Boston; Philip Edmundson, William Gallagher Associates; Joe Patton, Longwood Investment Advisors; Christopher Wilson, CDC IXIS Asset Management Services, Inc.; Mike Neely, EDS; (front row) Ian Levine, Merrill/Daniels; Nicole Alsarraf, Children's Program Co-chair; Chairman Peter Meade, Blue Cross Blue Shield of Massachusetts; Maryanne Cataldo, City Lights Electrical Co., Inc.; Melinda Brown, Children's Program Co-chair.



Photo: Miro Vintonov

Curious George visits with very special young guests during the Children's Program party at the Fairmont Copley before the concert.



Photo: Miro Vintonov

Renese King thrills the corporate crowd with a medley of Christmas spirituals.

Tonight's Program



Tonight's Program

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

BRUCE HANGEN, *Principal Pops Guest Conductor*

KEITH LOCKHART conducting

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor
with special guests

MAUREEN McGOVERN and BILLY GILMAN, vocalists, and
RING OF FIRE, Jason Wells, Director

A COMPANY CHRISTMAS AT POPS 2003

Wednesday evening, December 10, at 8

Joy to the World! A Fanfare for Christmas Day

trad.-Bass

Selections from *The Nutcracker*

Tchaikovsky

Scene in the Forest – Final Waltz

Excerpts from *A Christmas Carol*

Sebesky

Text adapted from the Charles Dickens novel

World premiere

GOVERNOR MITT ROMNEY, narrator

Angels We Have Heard On High

trad.-Darnall/Darnall

Presenting

MAUREEN McGOVERN

with Jeff Harris, music director

INTERMISSION

A Cool Yule

Frosty All the Way

arr. Sebesky

Peanut Brittle Brigade, from Duke Ellington's *Nutcracker Suite*

arr. Tyzik

Presenting

BILLY GILMAN

Hooray for Christmas

arr. Sebesky

A Visit from St. Nicholas ('Twas the Night Before Christmas)

arr. Reisman

Text by Clement C. Moore

TOM STEMBERG, narrator

Sleigh Ride

Anderson/Parish-Goldberg

MAYOR THOMAS MENINO conducting

arr. Reisman

A Merry Little Sing-Along

Rudolph the Red-Nosed Reindeer – Have Yourself a Merry Little Christmas –

Let It Snow! Let It Snow! Let It Snow! – Winter Wonderland – Jingle Bells

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Steinway and Sons Pianos, selected exclusively at Symphony Hall.

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

A Merry Little Sing-along

arr. Reisman

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer, had a very shiny nose.
And if you ever saw it, you would even say it glows.

All of the other reindeer used to laugh and call him names.
They never let poor Rudolph join in any reindeer games.

Then one foggy Christmas Eve, Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him,
As they shouted out with glee:

"Rudolph, the red-nosed reindeer,
You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days, happy golden days of yore.
Faithful friends who are dear to us, gather near to us once more.

Through the years we all will be together, if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low.
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing.
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'? In the lane, snow is glist'nin'.
A beautiful sight, we're happy tonight, walkin' in a
winter wonderland!

Gone away is the blue-bird, here to stay is a new bird.
He sings a love song, as we go along, walkin' in a
winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!"
But you can do the job when you're in town" –

Later on, we'll conspire, as we dream by the fire,
To face unafraid, the plans that we made, walkin' in a
winter wonderland!

JINGLE BELLS

Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night. – Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride in a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride in a one-horse open sleigh.

Oh what fun it is to ride in a one – horse o – pen sleigh!

Tanglewood Festival Chorus



Tanglewood Festival Chorus

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra and Boston Pops, performing in Boston, New York, and at Tanglewood. It gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall, and it will give a special concert in May 2004 at Jordan Hall in Boston. The Tanglewood Festival Chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops

John Oliver, Conductor

Orchestra, as well as on two Christmas albums – *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips – with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Guest Artists



Ring of Fire

Ring of Fire is based in the Pacific Northwest, a region known for its volcanic activity. In the group's few years of existence, it has earned a reputation for performing excellence in handbells. The 13 members of Ring of Fire, ages 13 to 16, are based at Tualatin Valley Jr. Academy in Hillsboro, Oregon. They continue to achieve their dream of bringing their fiery music, performed on 61 bronze bells, to many diverse audiences, including schools and churches, corporate functions, charity events, marathons, NBA basketball games, and on national and international television and radio. In January 2001, Ring of Fire performed at the Inauguration of President George W. Bush, marking the first time handbells have been a part of a U.S. Presidential Inauguration.

The group was one of 38 chosen from over 10,000 applicants nationwide. In the fall of 2001, Ring of Fire had the incredible opportunity to perform in New York City and Washington, D.C., after the horrific events of September 11th. The 2001 trip to the east coast ended with a memorable performance in St. Patrick's Cathedral for over 6,000 people for Sunday morning Mass. In the summer of 2003, ROF performed in England, France, Switzerland, and Germany. The 2003-2004 season is packed with over 40 performances in 18 states across the country.

Jason Wells founded Ring of Fire in 1997. His dream to create an ensemble that performs the most exciting music written for handbells, all from memory, allowing a strong connection between director and the musicians, has become a reality with ROF. Jason currently serves as a clinician throughout the U.S. and Canada, energizing choirs and working to spread his passion for excellence in handbells.

Guest Artists



Maureen McGovern

Maureen McGovern is celebrating her 30th anniversary in show business this year with the release of *Works of the Heart*. She founded The McGovern "Works of Heart" Project for Music and Healing to address emotional and inspirational needs of patients and care-givers. She is also the voice of Rachel in the animated video/ DVD *Joseph: King of Dreams*. Ms. McGovern's recent performances include a revival of *Dear World*, the world premiere of *Letters from 'Nam*, *The Lion in Winter*, *The Umbrellas of Cherbourg*, *Of Thee I Sing*, and the national tour of *The King and I*. In 1999 Ms. McGovern was Grammy-nominated for *The Pleasure of His Company*, a CD collaboration with jazz pianist Mike Renzi. She wrote, co-created, and starred in *The Bengal Tiger's Ball*, a children's musical, which had its east coast premiere in 1999. Maureen McGovern made her Broadway debut as Mabel in *The Pirates of Penzance*, then played Luisa Contini opposite Raul Julia in *Nine*, and starred opposite Sting in *The Three-penny Opera*. Off-Broadway, she originated the role of Mary in *Brownstone*. She has also starred in productions of *South Pacific*, *The Sound of Music*, *Guys and Dolls*, and *I Do, I Do*, and has appeared in such films as *The Towering Inferno*, *Airplane!*, *Airplane II: The Sequel*, and *The Cure for Boredom*. Ms. McGovern's recording career began with the Academy Award-winning gold record "The Morning After," from *The Poseidon Adventure*, a Grammy nomination for Best New Artist, and another Oscar-winning gold record, "We May Never Love Like This Again" from *The Towering Inferno*. Other hit records include "Can You Read My Mind," the John Williams/Leslie Bricusse love theme from the film *Superman*, and "Different Worlds" from the TV series *Angie*. Among her recordings are *Another Woman in Love*, *State of the Heart*, *Naughty Baby*, *Christmas with Maureen McGovern*, *Baby, I'm Yours*, *Out of This World: McGovern Sings Arlen*, *The Music Never Ends: The Lyrics of Alan and Marilyn Bergman* (re-released this year), the Grammy-nominated *Amen! A Gospel Celebration* with Erich Kunzel and the Cincinnati Pops, and *With a Song In My Heart: The Great Songs of Richard Rodgers*, with Skitch Henderson and the New York Pops. Ms. McGovern was featured in the PBS/BBC special *Celebrating Gershwin*, starred in the concertized revival of *Of Thee I Sing/Let 'Em Eat Cake* at the Brooklyn Academy of Music and the Kennedy Center, earned acclaim for her performances in the George and Ira Gershwin Centennial specials in London, and starred in PBS's *Happy Birthday George Gershwin* (now available on video and CD). She made her solo Carnegie Hall debut in 1989; has appeared with numerous orchestras, among them the Boston Pops (most recently for the 2002 July 4th televised concert), New York Pops, Cincinnati Pops, Baltimore Symphony, St. Louis Symphony, and the National Symphony; and has starred in her own PBS special, *Maureen McGovern: Live at Wolftrap*. In addition to "Works of Heart," she is deeply involved with the Muscular Dystrophy Association.



Billy Gilman

At a young age, Billy Gilman discovered that he had a gift for singing, influenced by such artists as Tim McGraw and Pam Tillis. With the assistance of Asleep At The Wheel frontman Ray Benson, Billy recorded a demo in Austin and quickly found a recording home at Epic Records in Nashville. During the spring of 2000, he performed on George Strait's stadium tour and with Ray Benson at the Academy of Country Music Awards; he debuted on the Grand Ole Opry; and he released his first album, *One Voice*. He has performed on *The Larry King Show*, *The Oprah Winfrey Show*, *The Tonight Show*, and NBC's *Today Show*. In addition, he sang at the White House, appeared in the Macy's Thanksgiving Day Parade, earned nominations from the AMA, the ACM, the Country Music Association, and the Grammys, and won four Billboard Video Awards. His other albums include *Classic Christmas* (2000) and *Dare to Dream* (2001). Earlier this year, at age 14, Billy Gilman released his fourth album, the lyrics of which were written by a 13-year-old, Mattie Stepanek, who is combating a rare form of muscular dystrophy. Although Mattie's poems were never intended to become music, a group of capable Nashville songwriters created beautiful melodies that mirror the poetry, and the result is *Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek*. The two east coast natives (Gilman is from Rhode Island, Stepanek from Maryland) have much in common: Stepanek started writing at age 3, the same age at which Gilman began singing. He was first published at age 11, the same age at which Gilman first performed on a nationally televised awards show. Stepanek immediately found himself on *The New York Times* best-seller lists, selling 1.5 million copies of his books, much as Gilman jumped immediately onto national music charts on his way to sales of more than 3 million albums. Billy Gilman has been so touched by Mattie Stepanek that he is now helping fight the affliction at the heart of Mattie's story by serving as the Muscular Dystrophy Association's National Youth Chairperson.



About the Pops

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

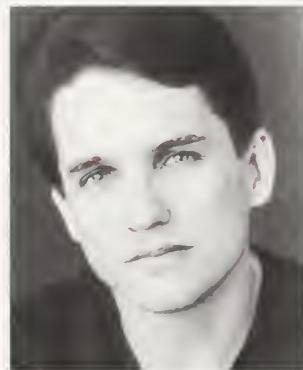
Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international lime-light with local radio broadcasts and ...

1970

...with "Evening at Pops" on national public television.



In February 1995, Keith Lockhart was named twentieth conductor of the Boston Pops Orchestra since its founding in 1885. Now in his ninth season as conductor of the Boston Pops, Keith Lockhart has maintained a busy schedule. He has conducted more than 600 concerts and made 55 television shows, including 35 new programs for PBS's *Evening at Pops*, the annual July Fourth spectacular, produced by WBZ-TV5 in Boston and shown nationally on CBS Television; and *Holiday at Pops*, produced by WCVB-TV5 in Boston and shown nationally on A&E. The 2002

Evening at Pops telecast of "Fiddlers Three," led by Mr. Lockhart, won the ASCAP Deems Taylor Award in the Television Broadcast category. Mr. Lockhart has also led two Boston Pops performances at Carnegie Hall, twenty-one national tours, and four overseas tours of Japan and Korea. Under Mr. Lockhart's direction, the orchestra has broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. In February 2002, he led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Since 1996, Keith Lockhart and the Boston Pops Orchestra have recorded with RCA Victor. Mr. Lockhart's first six albums with the Boston Pops Orchestra on RCA Victor – *Runnin' Wild: The Boston Pops Play Glenn Miller* (1996), *American Visions* (1997), the Grammy-nominated *The Celtic Album* (February 1998), *Holiday Pops* (September 1998), *A Splash of Pops* (1999), and the Latin Grammy-nominated *The Latin Album* (2000) – all received critical and popular acclaim. A compilation album entitled *Encore!*, featuring tracks from the previous five recordings, was released in March 2000. The orchestra's latest recording, *My Favorite Things – A Richard Rodgers Celebration*, was released in April 2002.

Born in Poughkeepsie, NY, in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, SC, and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Montreal, New York, Philadelphia, Singapore, Toronto, and Vancouver. In September 2002, he opened the Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo-Ma; on New Year's Eve 2002, he led the Deutsches Symphonie-Orchester in Berlin; and in June 2003 he made his debut with the Concertgebouw Orchestra of Amsterdam. The current season includes performances with the Toronto and Baltimore symphonies and his debut with Boston Lyric Opera, where he will lead *Tosca* in March and April. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (DC) Opera and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

The Boston Pops Orchestra

KEITH LOCKHART

Conductor

*Julian and Eunice Cohen
Boston Pops Conductor's Chair,
fully funded in perpetuity*

JOHN WILLIAMS

Laureate Conductor

BRUCE HANGEN

Principal Pops Guest Conductor

FIRST VIOLINS

‡Tamara Smirnova
*Beranek Chair,
fully funded in perpetuity*
Juliette Kang
*Edward and Bertha C.
Rose Chair*
Elita Kang
Bo Youp Hwang
*Eunice and Julian Cohen Chair,
fully funded in perpetuity*
Ikuko Mizuno
Amnon Levy
*Wendy Putnam
*Si-Jing Huang
*Xin Ding
*Tatiana Dimitriades
*Jennie Shames
*Valeria Vilker Kuchment
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*Alexander Velinzon
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*Catherine French
*Victor Romanul

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Vyacheslav Uritsky
*James F. and Barbara
Cleary Chair*
Ronald Knudsen
Ronan Lefkowitz
*Aza Raykhtsaum
*James Cooke
*Kelly Barr
Joseph Scheer
Frank Powdemaker
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John Holland
Caroline Pliszka
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Mihail Jojatu
*Jerome Patterson
*Luis Leguía
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*Owen Young
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John Salkowski
*Todd Seeber
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John Demick

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1997

On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

1998

The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.

1999

"The Celtic Album" is nominated for a Grammy and the fifth Keith Lockhart/BPO recording, "A Splash of Pops," is released.

2000

A compilation album entitled "Encore!" and "The Latin Album" are released. Symphony Hall marks its centennial.

2001

"The Latin Album" is nominated for a Latin Grammy.

2002

Bruce Hangen is appointed Principal Pops Guest Conductor. "My Favorite Things: A Richard Rodgers Celebration" is released.

2003

A Company Christmas at Pops reaches the 20-year mark.

* Participating in a system of rotated seating

§ Substituting

† On sabbatical leave

Tonight's Menu

A Company Christmas at Pops

December 10, 2003

Presented by calla lily caterers, inc.

First Course

Baby Spinach Salad
with Caramelized Pears, Candied Pecans, Gorgonzola
and Champagne Vinaigrette

Raisin Pecan Roll

Entrée

Honey-Ginger Chicken with Lemon-Chive Aioli
Grilled Asparagus with Roasted Red Pepper Garnish
Roasted Fingerling Potatoes with Garlic

Dessert

Bittersweet Chocolate Tart

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

Tonight's pre-concert reception and bottles of Lindeman's Reserve Chardonnay
at the Pops tables are generously sponsored by
Martignetti Companies.

Symphony Hall Information

For Symphony Hall Concert and Ticket Information, call (617) 266-1492. For Boston Symphony/Boston Pops concert program information, call "C-O-N-C-E-R-T" (266-2378).

The **Boston Symphony** performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit our web site (see below), or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

The **BSO's Website** (<http://www.bso.org>) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

The **Eunice S. and Julian Cohen Wing**, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The **Box Office** is open from 10 a.m. to 6 p.m., Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through Symphony-Charge.

To Purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets on a major credit card, or to make a reservation and then send payment by check, call SymphonyCharge at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a \$5 handling fee for each ticket ordered by phone or online.

For Patrons with Disabilities, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 638-9431 or TTD/TTY (617) 638-9289.

Please Note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

Camera and Recording Equipment may not be brought into Symphony Hall during concerts.

Lost and Found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

First Aid Facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' Rooms are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

Men's Rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Boston Symphony Broadcasts: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening BSO and Boston Pops concerts are broadcast live by WCRB 102.5 FM.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each BSO and Pops concert. The Symphony Shop features exclusive BSO and Pops merchandise, including a wide selection of compact discs, as well as jewelry, stationery items, coffee mugs, and an expanded line of BSO and Pops apparel. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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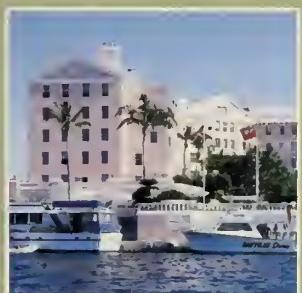
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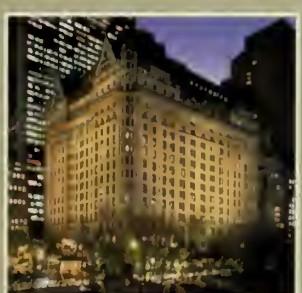
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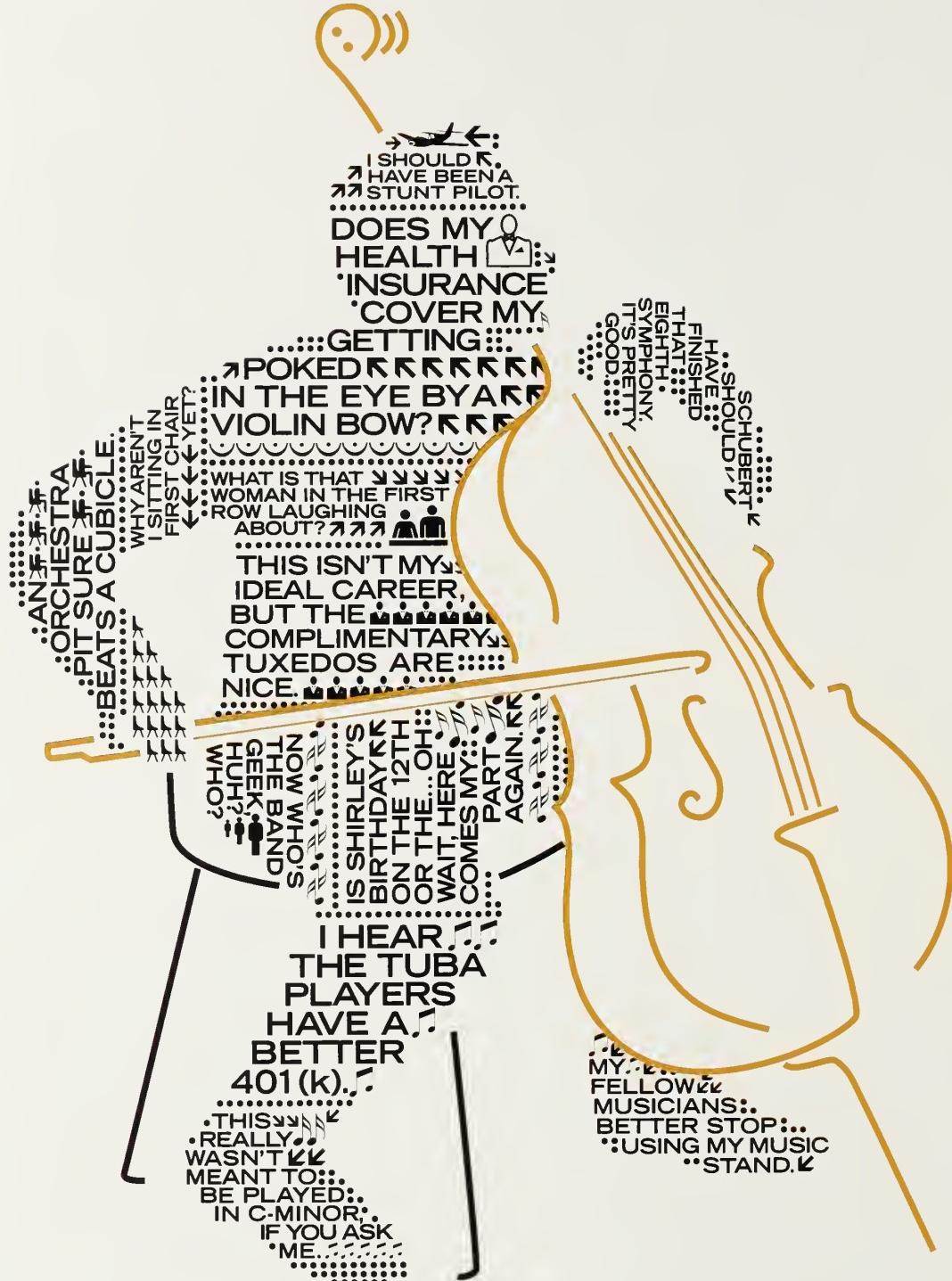


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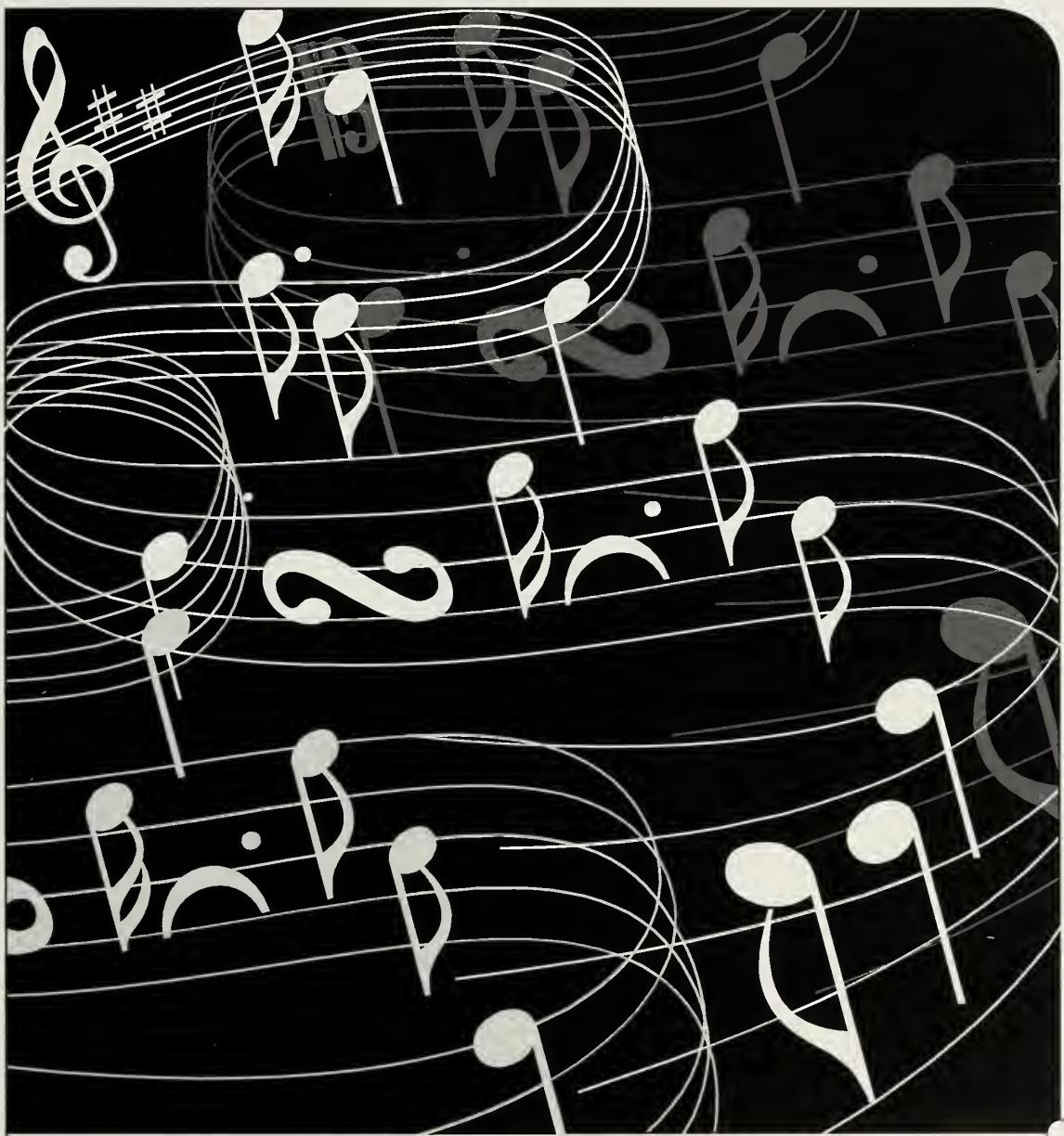


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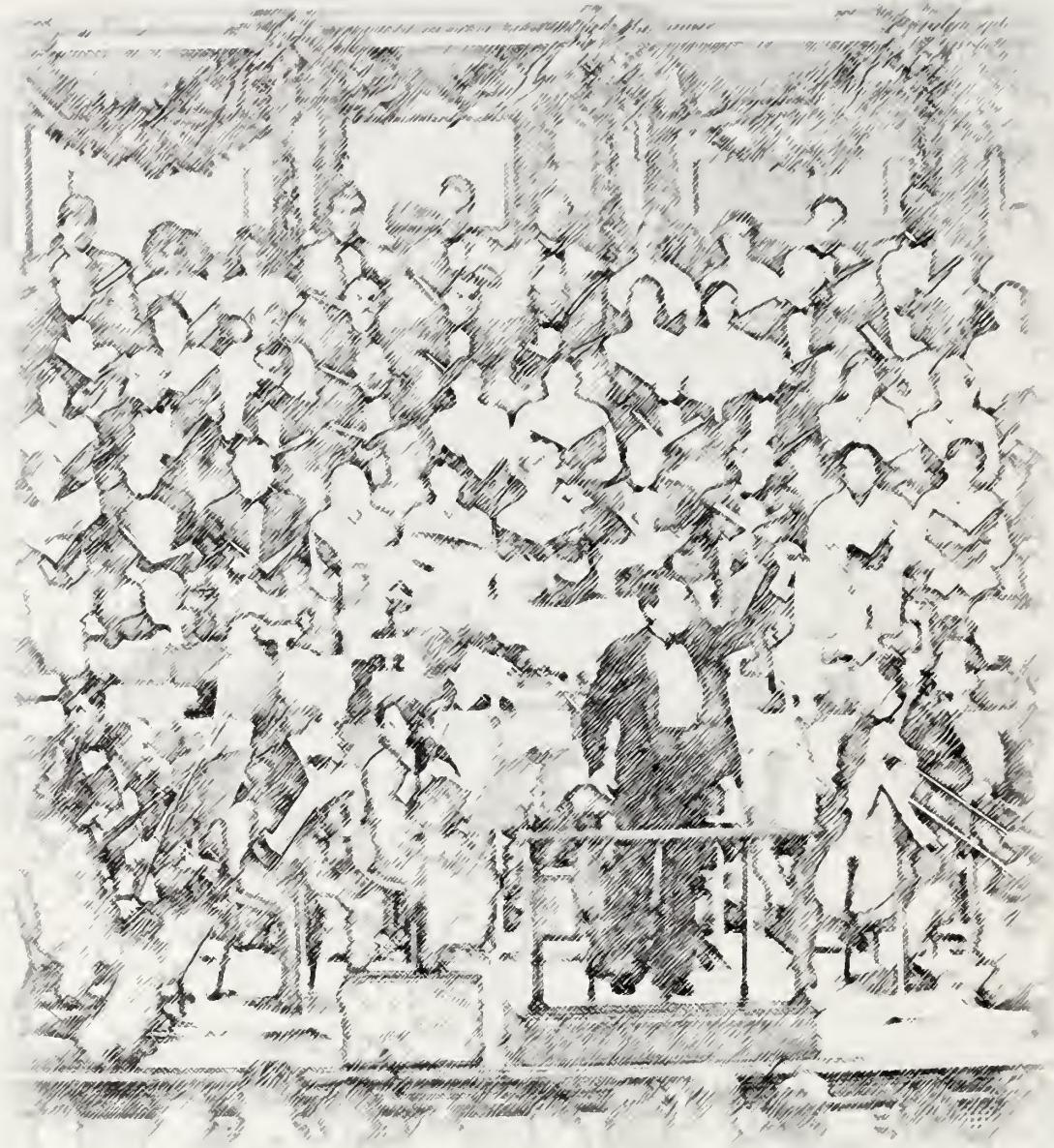
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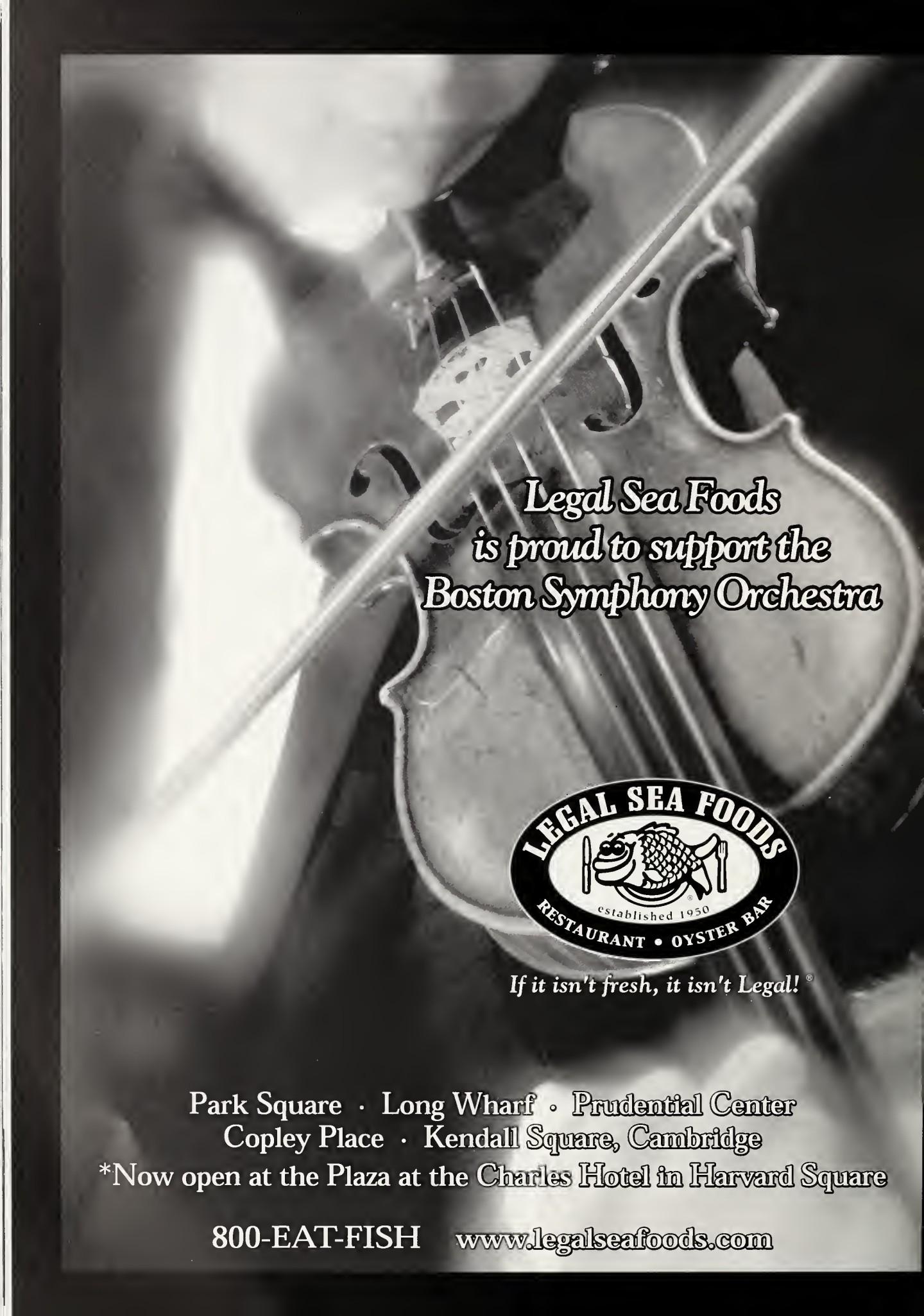


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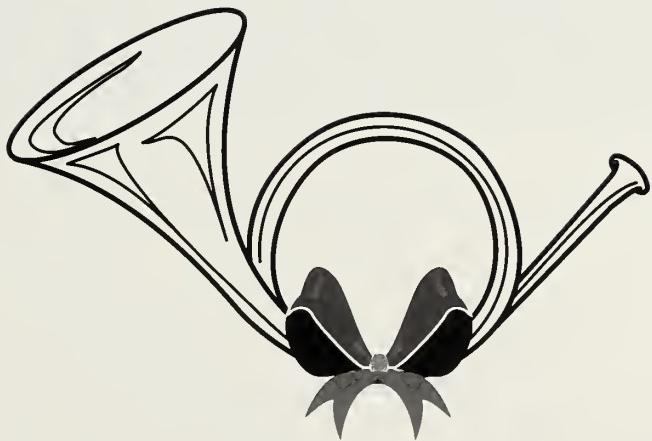


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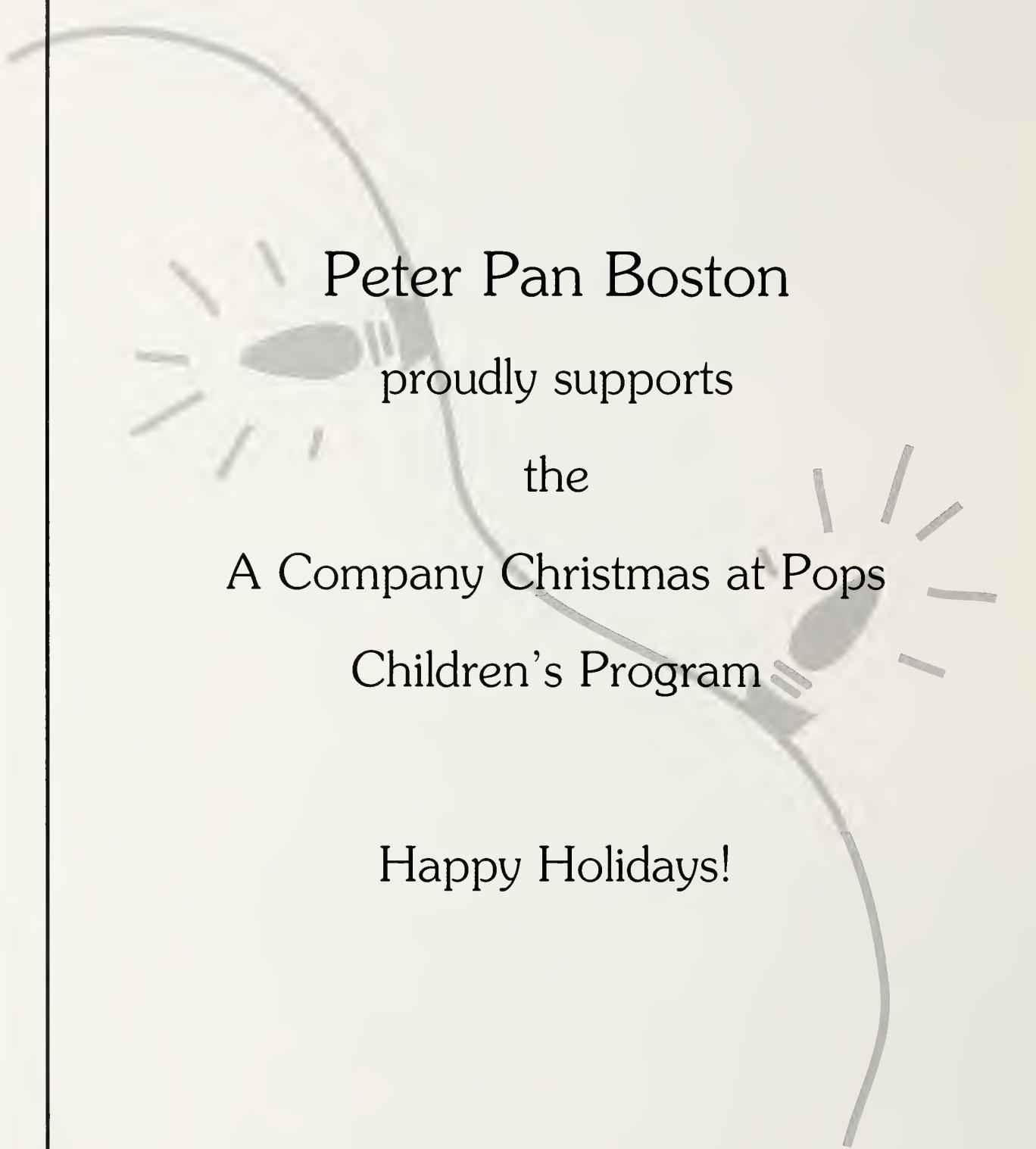
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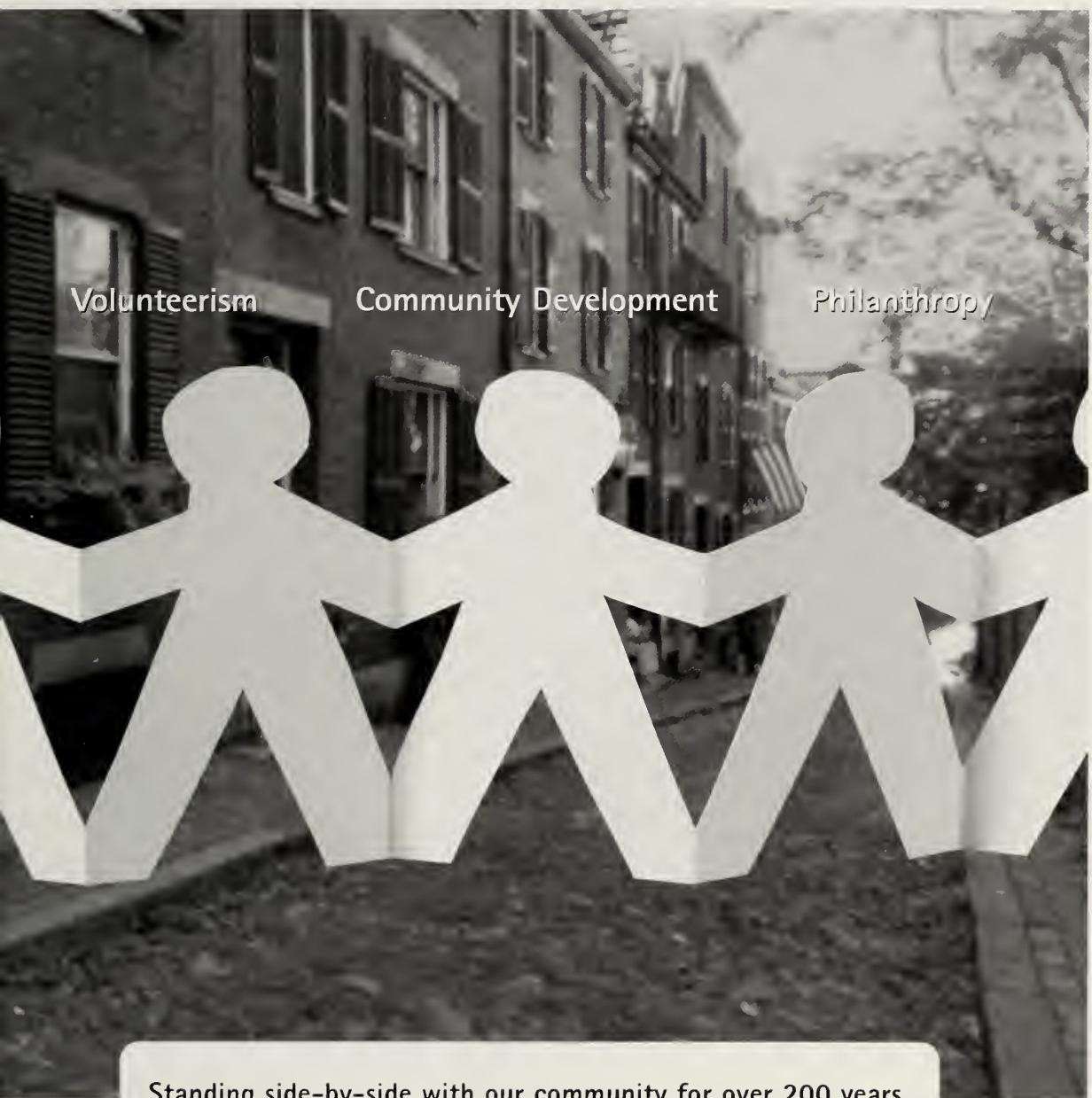
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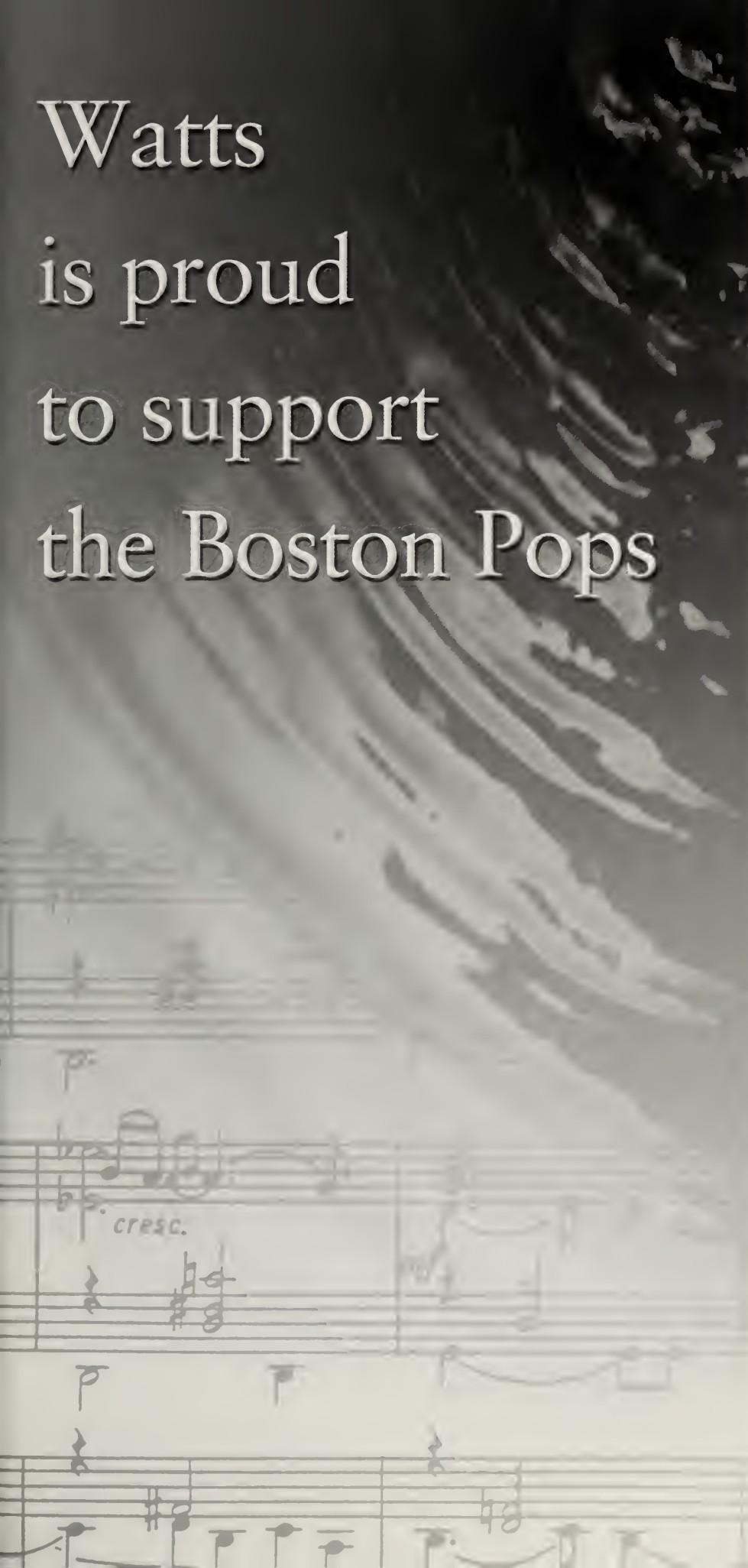
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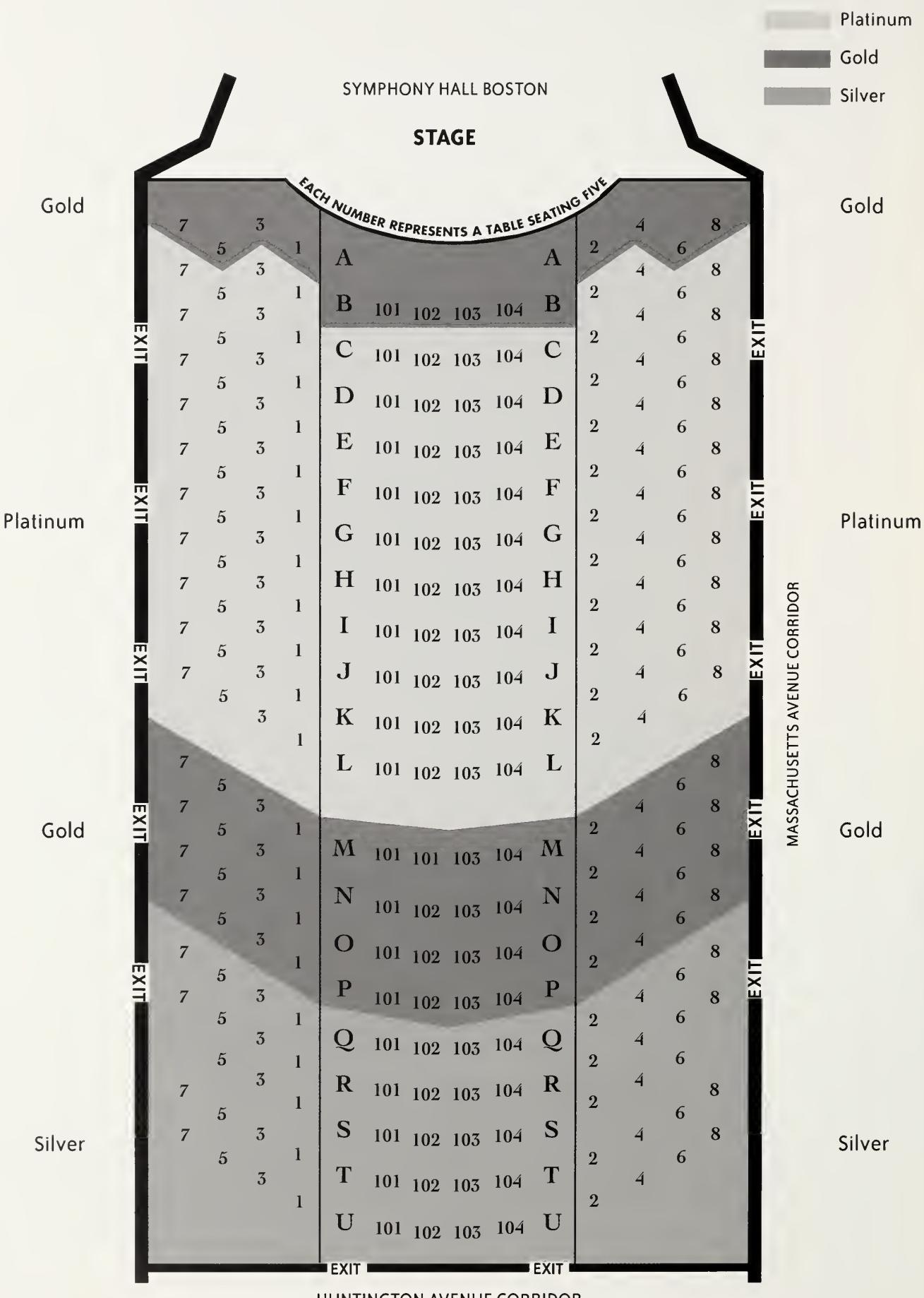
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A Company Christmas at Pops 2004

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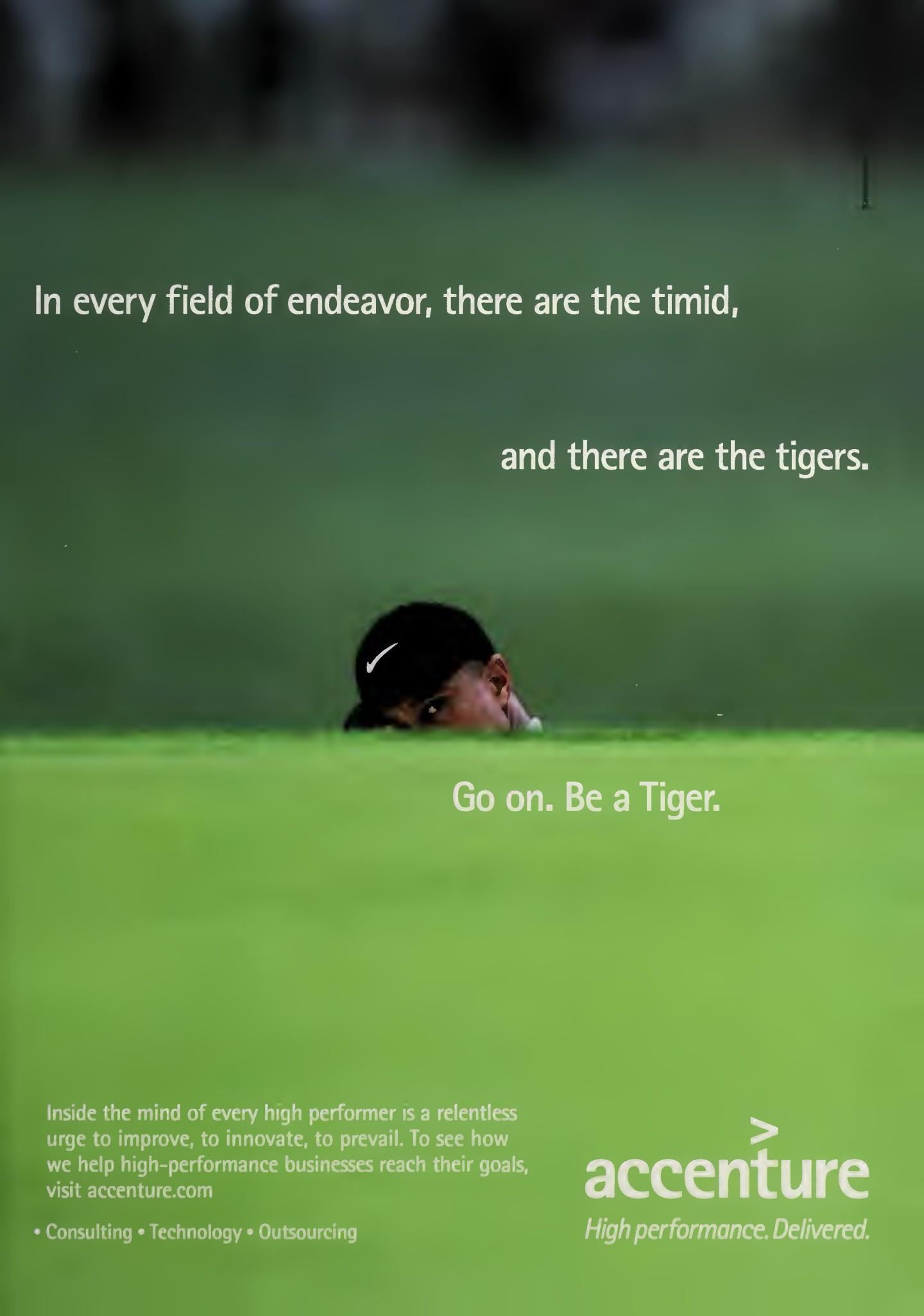


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